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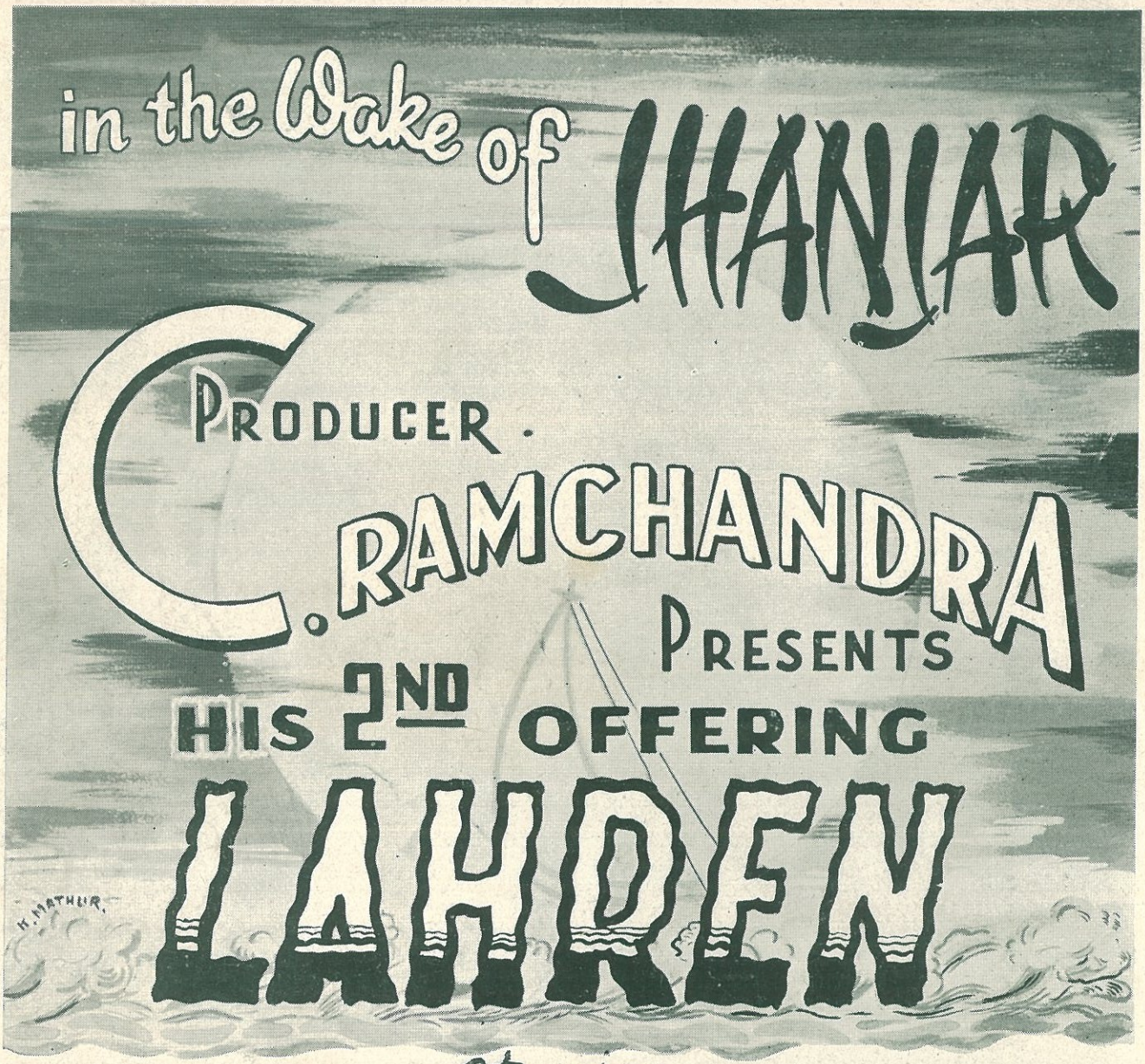

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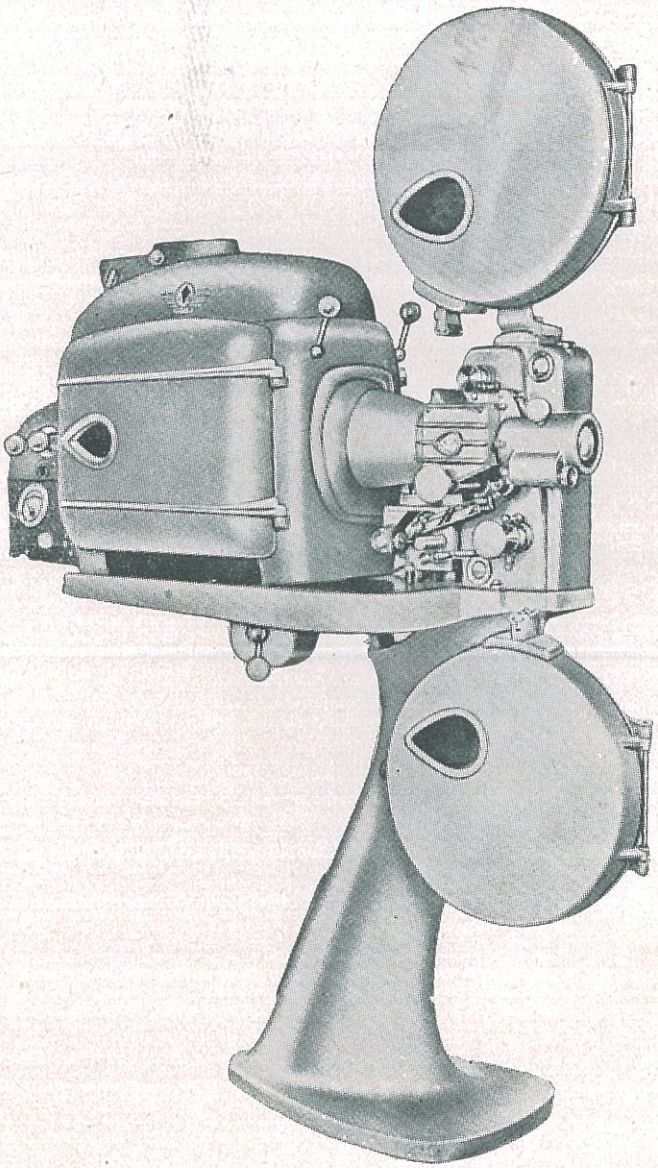

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Producer A. R. Kardar is a great artist in spotting beauty. Rarely does he miss a beautiful woman. Here is Chand Usmani, a runner-up in the K.K.T. Contest, who did not escape Producer Kardar's art conscious eye with the result that she is now playing the stellar role in "Jeewan Jyoti", a social theme directed by Mahesh Kaul for Musical Pictures Ltd.

White Doves Of Tyranny

The 58th Parrot Parishad of India's white-capped cockatoos at Nanalnagar, Hyderabad, added one more page to the Congress history of dynamic talk and anaemic action. Pandit Nehru, India's prize cockatoo, began it with an oration and ended it with a peroration on January 18, 1953. The rest of the Congress psittacidae repeated what the prize cockatoo said and thus ended the suspense and anxiety of 360 million people.

As on previous annual occasions, the pygmy parrots once again endorsed Nehru's foreign policy which kept his sister Vijayalaksmi uselessly employed for another year, found new employment for our ex-High Commissioner Krishna Menon even after a nation-shaking jeep scandal, kept Nehru's name in the news in world papers, kept the Kashmir kettle sizzling for another year and brought home a sharp rebuke when we tried to thrust a presumptuous pigeon plan to end the Korean war.

The other popular family item on which a resolution has been passed continuously for years, mainly for the benefit of 320 million Hindus of India, was the one of invisible communalism. This has been a hardy perennial of which Pandit Nehru, every year and several times during the year, discovers new roots to please 40 million Muslims and condemn 320 million Hindus. Strangely enough not once in five years has this supposed Hindu communalism killed a single Muslim in a communal riot. On the other hand, Muslims, the secular citizens of India, have staged riots in Bombay and Kanpur and killed quite a few Hindus on flimsy grounds. Even Sheikh Abdullah, the Kashmir hawk, preying at the moment upon over a million Hindus in Kashmir, delivered an arrogant homily on invisible Hindu communalism. And the Congress parrots, frightened by the presence of India's Prize Cockatoo, applauded even the hawk's performance.

To get rid of the stink left behind by Potti Sriramulu's martyred body, a stink that revived the inconvenient memory of Mahatmaji's martyred flesh, the Congress parrots agreed to form a separate Andhra province but refused to move any further in the matter of forming other linguistic provinces under the plea that doing so would affect the success of the Five Year Plan.

The two-year old Five Year Plan, a hybrid of the Nehru-Deshmukh flirtation, was presented for its christening at this annual meet and over 3,000 parrot delegates passed the Plan without knowing its contents (Because copies of the Plan have still not been printed) and decided that all the energies of the nation must be harnessed to make the Five Year Plan a success—a Plan of which they did not know even the design after two years. They christened the baby without even seeing it, because Nehru had fathered the child.

The parrots dispersed patting one another on the back for the unique success of the meet at Nanalnagar. The cost of the Parrot Parishad was 20 lakhs of rupees. Accommodation for 150,000 was provided but only 50,000 parrots turned up. A 100,000 could not fly to the meet without Congress funds in their pockets and the Congress hasn't much money these days with the people bludgeoned and beggared.

"JHANSI-KI-RANI"

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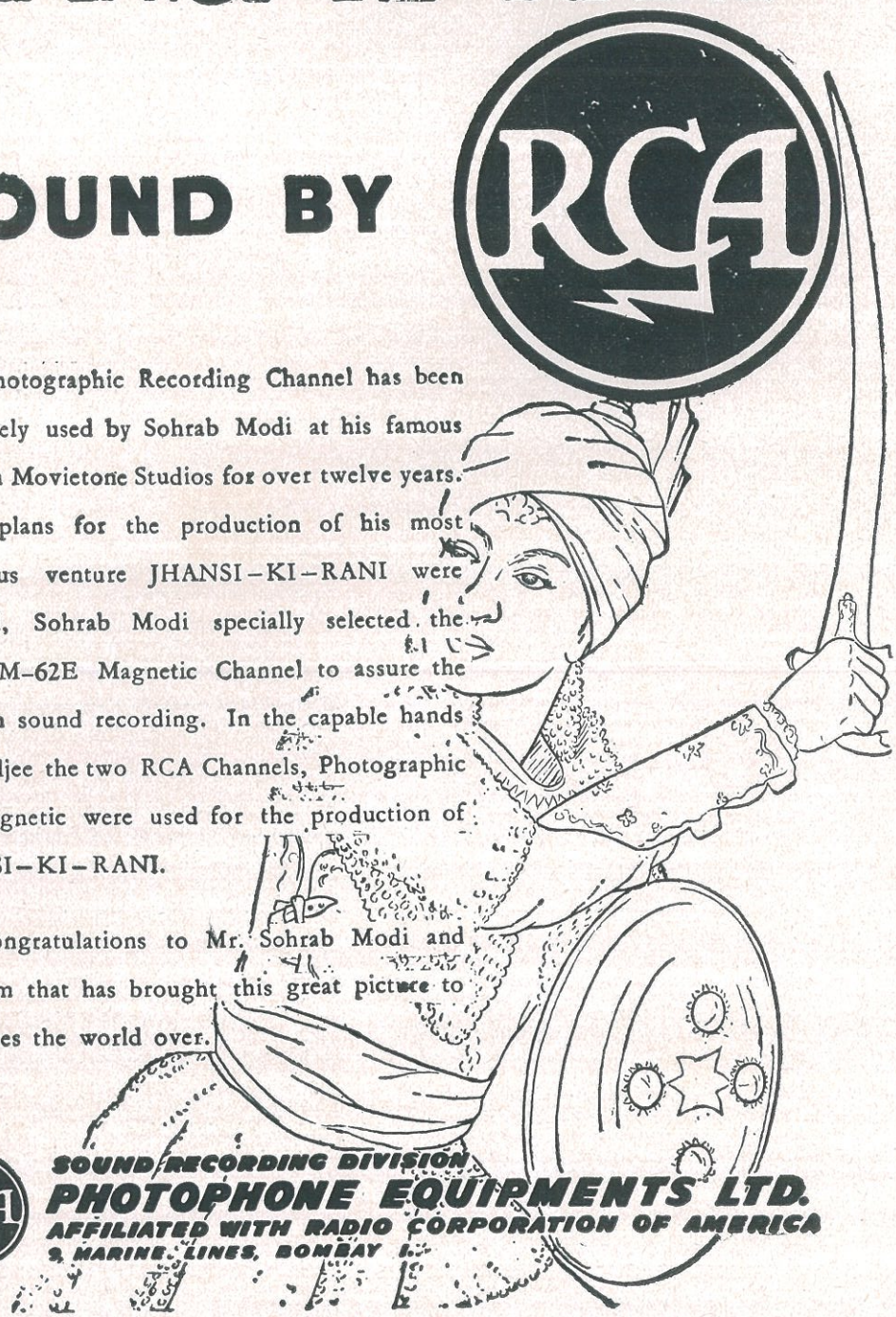
Our congratulations to Mr. Sohrab Modi and the team that has brought this great picture to audiences the world over.



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While Producer S. S. Vasan, the South Indian motion picture magnate, was busy taking receptions, lunches and dinners from friends and admirers in Bombay, Mrs. Vasan spent days in this manner with Mrs. Sushila Rani Patel at "Girnar". They spoke in three languages—Tamil, English and Hindustani—for six long days and no one knows what they talked. But the deliberations seem to have gone off well if this photo is any proof.

Nothing of the basic problems such as food shortage, water scarcity, land distribution, education, literacy, industrialization, corruption, nepotism etc. was discussed. These problems affected only the people and not the white-capped parrots and they did not like to vitiate a bird gathering with a debate on any human problems.

With Congress parrots in our legislatures and hawks and cockatoos in gilded chairs of power, our country is fast going to the dogs. It is time that our people realized this, if they want to save their hard-earned freedom from being bartered away once again.

Gandhiji, who was declared to be the Father of the nation when his corpse was still warm and prescribed as the supreme model of virtue and wisdom for generations to come, wrote:

"Passive resistance is an all-sided sword; it can be used anyhow; it blesses him who uses it and him against whom it is used. Without drawing a drop of blood it produces far-reaching results. It never rusts and cannot be stolen. . . . Satyagraha is a force that may be used by individuals as well as communities. It may be used as well in political as in domestic affairs. Its universal applicability is a demonstration of its permanence and invincibility. It can be used alike by men, women and children. This force is to violence, and therefore to all tyranny, all injustice, what light is to darkness."

Now, during the last five years when our people tried to follow this precept of the Father of our nation to remedy one injustice or other, they were lathi-charged, tear-gassed, fired upon and killed by the heirs of the Father of our nation. (May the blessings of Allah be on him). Here are some sad incidents we can remember offhand:

August 1950: At Gwalior, the police fired on students killing 2 and injuring several. Later Mr. Justice Dixit, who inquired into the firing called it "unjustified".

August 1950: At Berhampore, West Bengal, the police lathi-charged and tear-gassed 5,000 hungry persons who demanded food. Hundreds injured.

September 1950: At Hyderabad (Deccan), the police opened fire on 2,000 hunger marchers and killed one and injured 12.

April 1951: At Cooch Bihar, the police fired on food rioters killing 6 and injuring 32.

July 1951: At Cuttack, the police opened fire on students injuring several.

Freedom in Nehru's free India! This is what the British dared not do to their Indian slaves when Gandhiji set the whole nation on fire with his satyagraha. But free Indians have been given steel bracelets by our white-capped priests of democracy to celebrate our national festival of freedom. Here is group of respectable citizens of Saurashtra manacled in steel and ropes because they sincerely followed the teachings of Gandhiji and offered satyagraha against a Sales Tax which they thought to be unjust and crushing. Can Pandit Nehru explain the dynamic disgrace inherent in this photograph?

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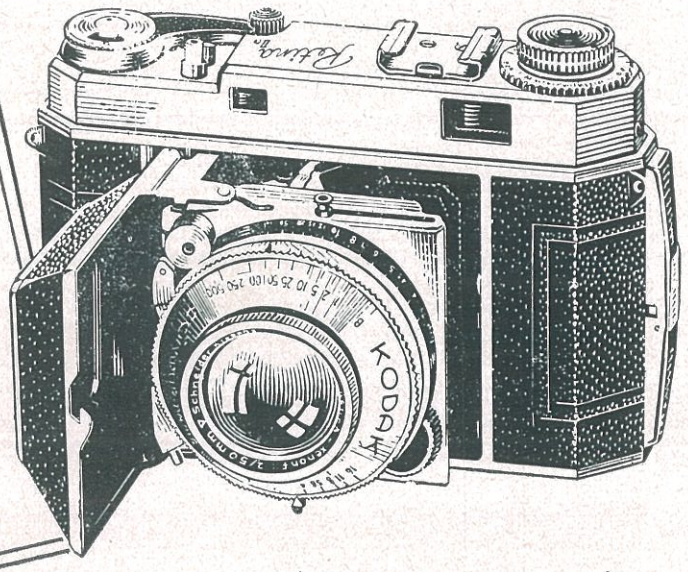

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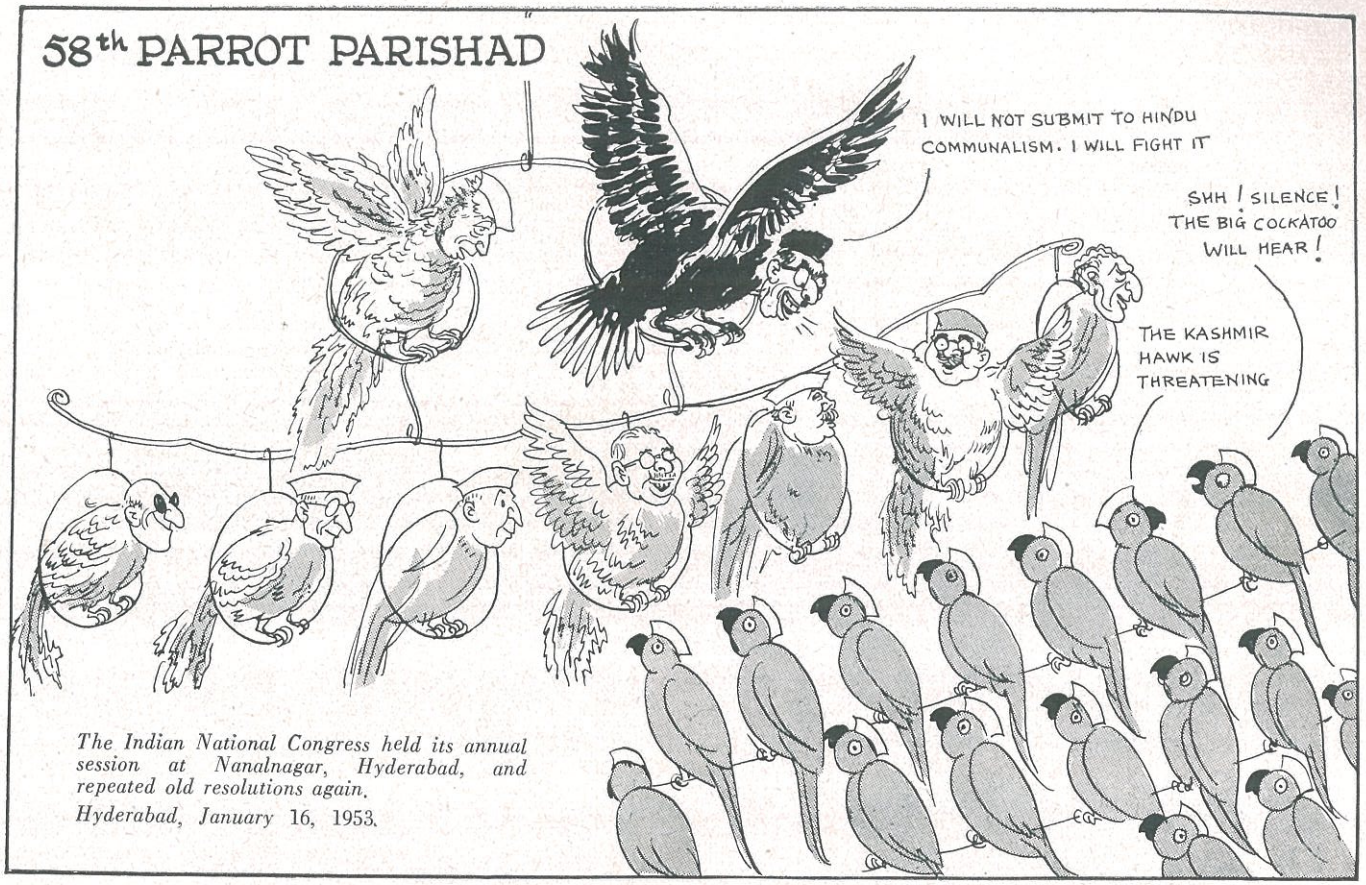

58th PARROT PARISHAD
I WILL NOT SUBMIT TO HINDU COMMUNALISM. I WILL FIGHT IT
SHH ! SILENCE ! THE BIG COCKATOO WILL HEAR !
THE KASHMIR HAWK IS THREATENING

The Indian National Congress held its annual session at Nanalnagar, Hyderabad, and repeated old resolutions again.
Hyderabad, January 16, 1953.

August 1951: At Calcutta, the police tear-gassed, lathi-charged and fired upon hunger marchers injuring hundreds.

April 1952: At Gorakhpur, the police opened fire on railway workers killing 2 and injuring 8.

September 1952: At Hyderabad, the police opened fire on "mulki" agitators killing 5 and injuring 70.

December 1952: At Rajkot, the police lathi-charged and tear-gassed thousands protesting against the Sales Tax. Several handcuffed and tied with ropes.

December 1952: At Rajkot, the police opened fire and killed 2 and injured several.

December 1952: At Nellore, Anakapalle, Tenali, Waltair, Visakapatnam and Tadepallygudam, the police opened fire on people who demonstrated after Potti Sriramulu's martyrdom and killed over 7 persons and injured hundreds.

This tyranny of secular democracy spread to Kashmir and Sultan Sheikh Abdullah decided to eliminate all democratic opposition to his despotic rule by resorting to the gun. His performances so far are as follows:

February, 8, 1952: At Jammu, the Kashmir police lathi-charged and fired upon 2,000 Praja Parishad followers. Score not published!

December, 15, 1952: At Jammu, the Kashmir police opened fire on Praja Parishad workers. The dead not counted!

December, 28, 1952: At Jammu, the Kashmir police opened fire on people. 3 admitted as dead. The wounded not counted!

Sultan Sheikh Abdullah's drama of democratic tyranny has just begun. Let us wait and see where it ends before we count our dead finally.

That is a small sample of our secular democracy—a rule of the people, by the people and for the people. And Gandhiji had said that Satyagraha produces far-reaching results without drawing a drop of blood. And he had said that satyagraha is to violence, tyranny and all injustice what light is to darkness. It is possible that the definitions of violence, tyranny and injustice have changed during the last 5 years of Congress rule. How else can you explain the behaviour of Gandhiji's direct heirs?

In this country where fasting is at once a religious and political ritual, food is a dynamic and sacrosanct subject. No one must talk loudly about food and when our Food Ministry tried to do so by putting up "Grow More Food" posters all over the country, our crops failed. Our food plants are sensitive. They don't like too much emphasis to be laid on their growth. When we do that they blush and wither away. Because of

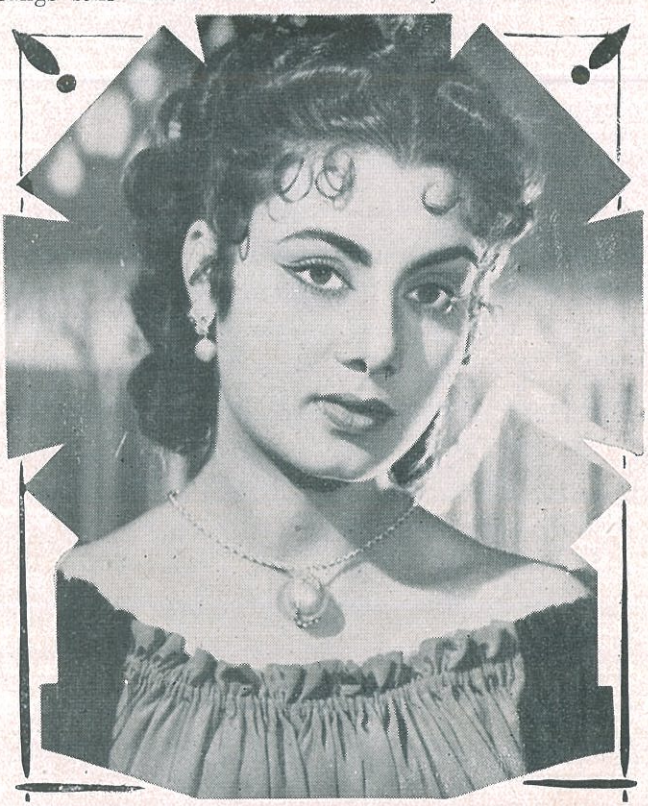
such modest food plants and our spiritual-minded leaders, we have had serious food riots at Berhampore (West Bengal), Monghyr (Bihar), Tonk (Jaipur), Jhalod (Rajasthan), Poona (Maharashtra) and Cooch Bihar. Some of these were put down with the gun, the magic wand of our secular democracy. In Cooch Bihar, the white-capped hawks killed five and silenced the rest. That is a good thing about a bullet. You fill one man with it and thousands lose appetite.

If the food plants only knew how much we value their existence and progress, they would be kinder to us than our white-capped rulers. In November 1950, within 3 years of our freedom, village women, 15 miles outside Madras City, offered their babies in exchange for food and cloth. In early 1951, Bhils in Rajasthan ate grass in sheer respect for the food crops, while in Jodhpur villages, towards the end of 1951, people lived on roots and tree bark.

And yet, food was not even discussed by the white-capped parrots at Nanalnagar, Hyderabad.

Demanding discipline at its best at Nanalnagar, Pandit Nehru described an incident in Uttar Pradesh where a part of his audience had once sat quietly near a poisonous snake without creating a commotion.

What Pandit Nehru forgot while relating this exemplary incident is the almost divine patience and self-discipline shown by 320 million Hindus while living with millions of Muslim League snakes with their poison fangs still intact. Secular democracy has made India the largest ophidiarium in the world and instead of wantonly accusing Hindus of communalism from all platforms, Pandit Nehru would do well to praise them sometimes for their exemplary patience and tolerance under very provocative circumstances. Without the support of 320 million Hindus Pandit Nehru's secular empire would be a bad dream of a day.



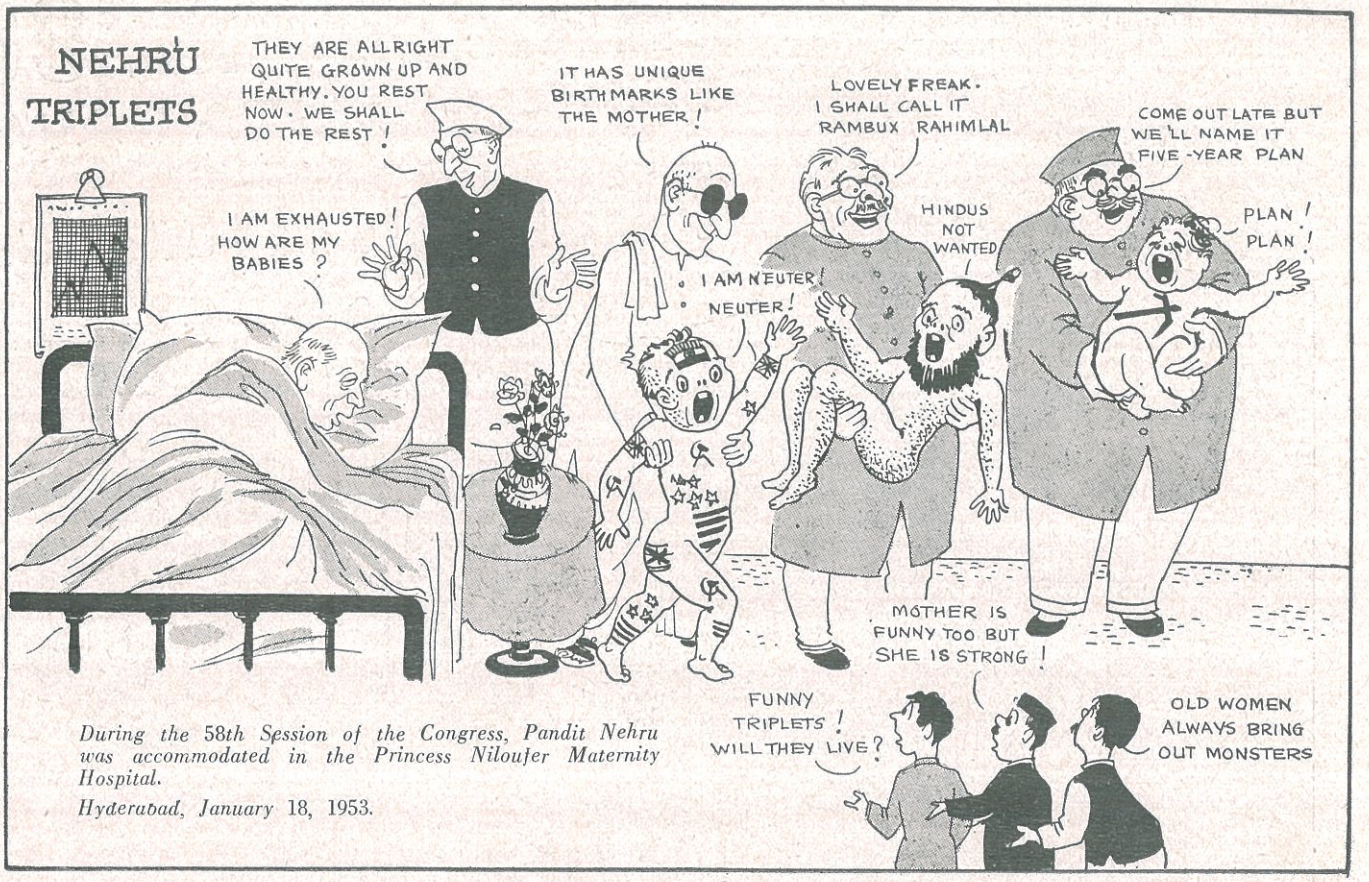
Those locks on the forehead are hooks with which women catch goldfish in life. They rarely fail if below the forehead are a pair of piercing eyes, a couple of seductive lips and a pleasant face as Nimmi presents in "Danka", a social theme produced by Nimmi and directed by J. P. Advani for Goodwill Pictures.

Life is a serious business and man is the mirror of its strifes. On his face is written the story of our struggle on this planet. And yet in this serious world, one has often to make a living by making others laugh. How far Agha succeeds in doing this, we must see in "Mashuqa", a love tale directed by Shanti Kumar for Chitrakar Ltd.

Talking of discipline, this noble heir of Gandhiji's precious heritage forgets that it was no one else but the Father of our nation who first exhorted students to leave schools and colleges dubbing them as institutions of a satanic government. Thousands of students all over the country responded to Gandhiji's appeal and with their studies bid farewell to all self-discipline.

In consequence, we have today a new race of student rioters who create disorder on the flimsiest of grounds. They have killed K. L. Garg, the Principal of Barahseni College in Aligarh—mobbed and threatened Mr. Koteshwaram, Principal of the Mehbub College, Secunderabad—hit with a brickbat Mr. M. A. Siddiqui of the Government Intermediate College, Etawah and stabbed Mr. Gunderao Hungunds, Principal of the Vithaldas Dabar School, Bijapur.

During the days of the British, these students were taught to observe discipline in the face of snakes but now even the bullets don't frighten them. Thanks to the Father of our nation! (May the blessings of Allah be on him).


NEHRU TRIPLETS
THEY ARE ALLRIGHT QUITE GROWN UP AND HEALTHY. YOU REST NOW. WE SHALL DO THE REST !
I AM EXHAUSTED ! HOW ARE MY BABIES ?
IT HAS UNIQUE BIRTHMARKS LIKE THE MOTHER !
I AM NEUTER ! NEUTER !
LOVELY FREAK. I SHALL CALL IT RAMBUX RAHIMLAL
HINDUS NOT WANTED
COME OUT LATE BUT WE'LL NAME IT FIVE-YEAR PLAN
PLAN ! PLAN !
MOTHER IS FUNNY TOO BUT SHE IS STRONG !
FUNNY TRIPLETS ! WILL THEY LIVE ?
OLD WOMEN ALWAYS BRING OUT MONSTERS

During the 58th Session of the Congress, Pandit Nehru was accommodated in the Princess Niloufer Maternity Hospital.

Hyderabad, January 18, 1953.

And what discipline, party or personal, do Pandit Nehru's provincial administrators show? It is well known that Pandit Nehru does not like Prohibition to be enforced as he likes basic things like food, clothing and housing to be handled first. And yet inspite of his direct and indirect instructions to the contrary, Pandit Nehru's elder colleagues like Morarji Desai and C. Rajagopalachari insist on enforcing Prohibition, taxing and coercing the people and reducing their states to ruins.

Let us take the Bombay State for a short example! In 1945-46 budgeting year, before the British left, the total state revenue was 2909.19 lakhs, as against a total expenditure of 2908.95 lakhs. Out of this, the state spent on police administration 275.10 lakhs.

In 1952-53 budgeting year, in Morarji Desai's regime, the total revenue shown is 6753.09 lakhs (an increase of 3843.90 lakhs in seven years due to crushing taxation) against the total expenditure of 6750.90 lakhs (an increase of 3841.95 lakhs in seven years because of Prohibition, top-heavy administration, controls and other fads). The police administration alone required Rs. 9,08,17,000|- in a single year.

This shows that in free India, with a secular democracy of rule of the people, by the people and for the people and with white-capped popular Congress angels in power we require four times more money for maintaining law and order in Ram Rajya than the British needed to control slaves. Or is Morarji trying to establish a baton-and-bullet raj to coerce people and scare political opposition?

And this baton-and-bullet rule of Morarji Desai spends Rs. 115|- per day in press circulars alone to keep the world informed of the glories of democratic tyranny and coercion.

Couldn't Pandit Nehru give a lecture to Morarji and Rajaji on patriotism and discipline? How can the people be expected to listen to Nehru's daily jargon on plans, politics and discipline if his own partners in political crime and power do not listen to him?

The 58th Parrot Parishad is not therefore the end of our misfortune. It is only a link in the long chain of our national misfortunes. We shall have many more of these parrot shows as long as Gandhiji lives, Nehru speaks and Congressmen continue to exploit people.

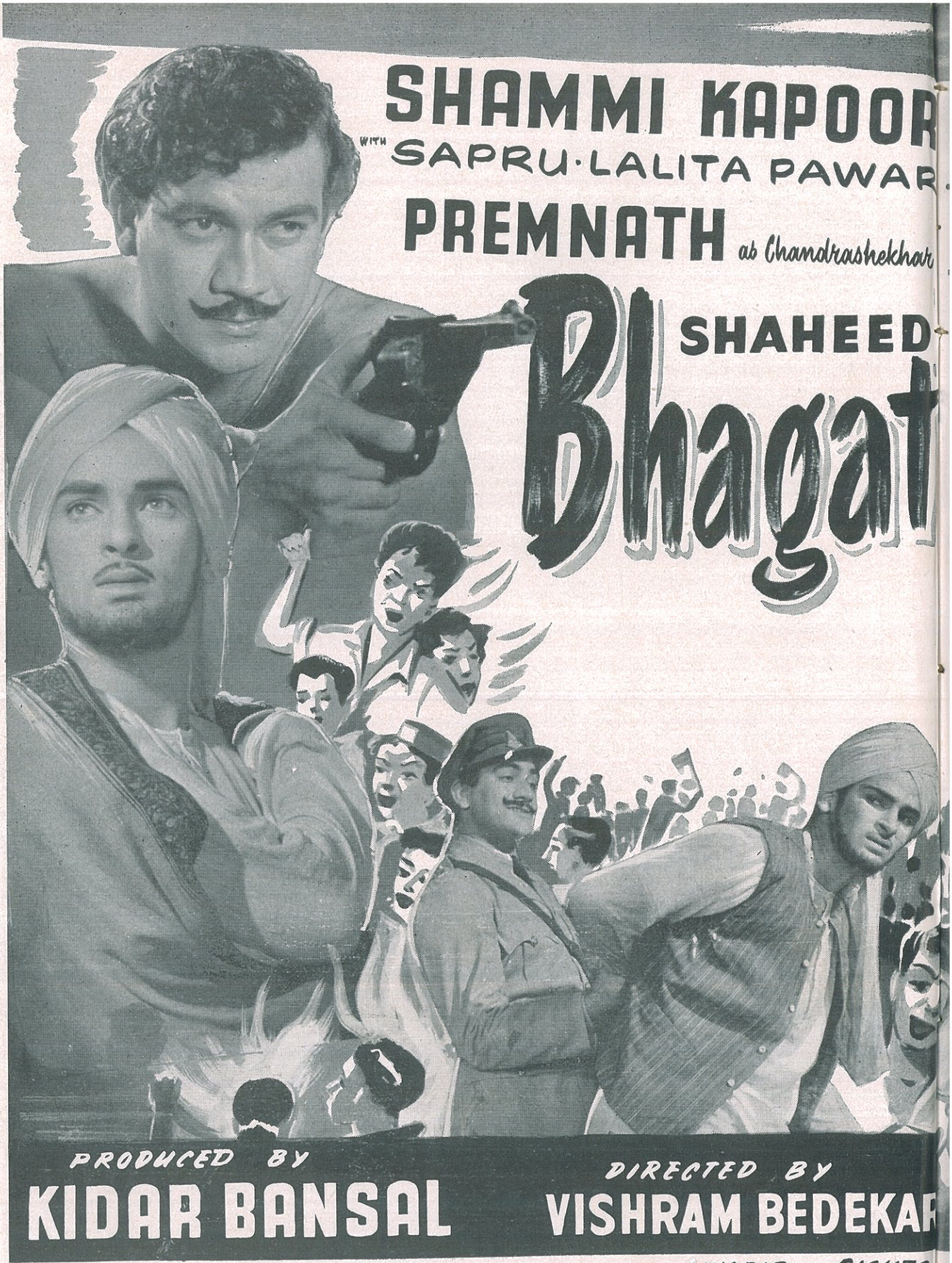
It is one long dynamic blackmail of a meek, trusting and hero-worshipping people. But a day will arrive when the white Gandhi cap will be burnt in public squares as a supreme symbol of tyranny, corruption and exploitation.

And may God bring that day earlier and deliver this long suffering nation from a brood of heartless hypocrites who clothe tyranny in white feathers of peace and suck the red blood of our people.

Let us therefore pray for the dawn of real democracy without exploitation of the ruled by the rulers whatever their uniform.

Bombay
19-1-1953.

Baburao Patel.



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Like the wolf that went about in a sheep's wool asking the world to accept what did not exist, women often change their garments in an attempt to fool the world. Film producers are good at this game of changing personalities. Look, how different Nimmi looks in "Do Baap", a domestic tangle produced by G. M. Durrani for Sitara Films.

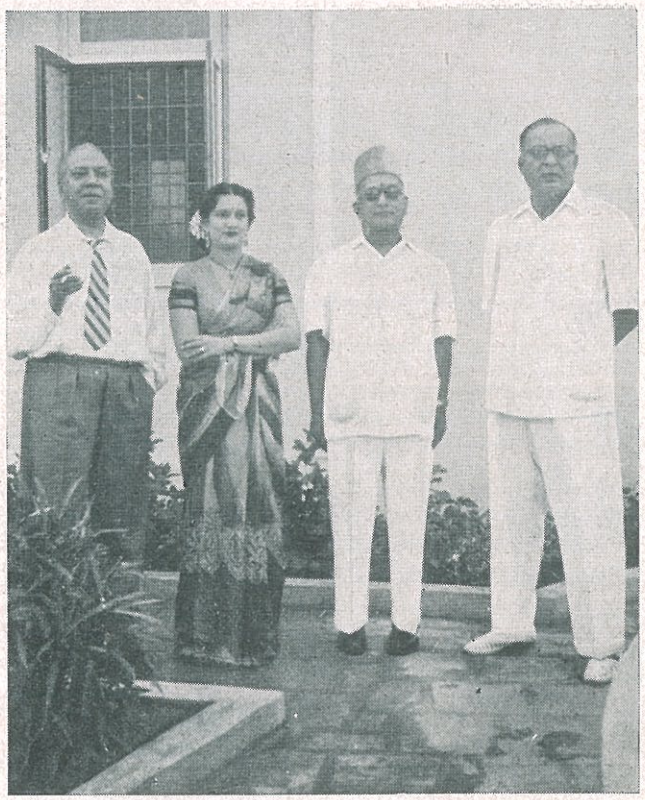
ITALY UNSAFE FOR INDIAN TOURISTS?

In 1939 when touring Italy, I came to the conclusion that Italians were the most rude and misbehaved people in the world. An incident that still stands out in my memory concerned the Indian wife of a Municipal Officer in India who were both touring Europe on a vacation. The lady in her early forties with hardly any looks to turn around and see twice was always gorgeously dressed in Benarsi saris with gold embroidery. Her husband used to take her out to see the sights of Rome morning and evening. I accompanied them one day but before we had walked a hundred yards away from our hotel, a young ill-dressed Italian stretched his hand across and stopped the Indian lady saying "Ah! Bella Bambina!" We lost the rest of his flowing Italian as none of us knew that beautifully expressive language. The next thing which this irrepressible Italian did was to lift the lady's sari three feet high, exposing her legs, to examine its texture and embroidery work. The Italian proceeded to say "Beautiful", smiled in the face of the lady, suddenly held her face in his hands and kissed her saying "Mille Grazie!"

This happened about four times in our two hours' walk round the town. But both the Municipal Officer and his wife showed neither surprise nor disgust at this rude behaviour and when I protested the Municipal Officer said, "Well, this has been happening for the past six days. I flew into a temper the first time but I guess these are their national manners and if we have to see Rome we must put up with these rude Romans and their funny ways". I can remember many more incidents which stamped the Italians of 1939, at least those living in the poorer quarters of Rome, Naples, Milan and Venice, as a race of rude, ill-mannered and disgusting people. And because Italy is a beautiful country to see with her numerous Roman ruins, her frightening volcanoes, her imposing natural scenery and her colourful people with their exciting heritage of history, I had hoped that the second World War would destroy this rude element of Italian life.

But now comes the news that the Italian Army authorities have circulated an 118-page pamphlet called "Good Behaviour" among the Italian soldiers. It contains numerous don'ts and instructions some of them being:

1. Take at least one bath a week.
2. Girls will like you better if your trousers have a straight crease.
3. Don't annoy women in streets, even with words.
4. Don't give up bus seats only to pretty girls.
5. Don't make love in parks and cinemas.
6. Don't swear, don't write on walls, don't read other people's letters, don't monopolise telephones, don't blow smoke in people's faces and don't spit out too hot soup.



Sundays are crowded days at "Girnar". Friends, old and new, raid the place. Meet some very old ones! Left to right: Dewan Sharar, author and censor, Mrs. Sushila Rani Patel, Seth Lalchand Sethi of Ujjain and Baburao Patel. This is before the lunch. After lunch no one stands for the camera.

7. Some youths aping what they see at the cinema, swoon over kissing a woman's hand. Don't bother about it.

The pamphlet insists on women being men's equal in rights, dignity, freedom and importance and wants them to be respected and treated as such.

Things seem to be pretty bad in Italy otherwise the Army authorities would not have issued such a pamphlet to regulate the behaviour of their soldiers. But the experiences which the Indian lady had were all with the civilian population and if the Army personnel has become so bad as to deserve a special pamphlet, one can not but be forced to the conclusion that the behaviour of the civilians in the streets must have become worse since 1939.

That makes Italy unsafe for Indian tourists with their wives in saris, unless of course, some Indian women like the vulgar touch of an Italian street loafer. If Italy is anxious to maintain her tourist trade, which is one of her main sources of earning foreign exchange, it is time she explained to her people the necessity—both cultural and economical—of treating all tourists with good manners and gentle hospitality. By lifting the saris of Indian women and kissing their faces, an outrage which would cause murder in India, the Italians won't induce many Indians to see their beautiful country.

And by the way, some of the don'ts in this Italian army pamphlet may be profitably followed by Indians of today. Quite a few free Indians in cities are as guilty of rude and disgusting behaviour as the Italian street loafers. And the best place to make a big list of Indian misbehaviour is the Marine Drive on week-ends.

You can hear the "wolves" whistling and annoying women; you can see women pushed "accidentally"; you can see some Multanis exposing their legs to scratch; you can see people spitting indiscriminately and throwing litter all around; you can hear people abusing and if you enter a municipal lavatory you can also read quite a few obscene words, illustrated by pencil drawings.

It seems that city loafers all over the world follow a uniform pattern of behaviour but these pests must be punished severely because they give an entire nation a bad name.

Though physically molesting women is not in vogue in India yet, the behaviour of some of our citizens is still bad enough to deserve the strict attention of our police authorities.

STOP ROAD MURDERS !

The acrid smoke which easy success produces seems to have blinded some of our film stars to their civic responsibilities towards the poor pedestrian in the city, the way we find film actors and actresses so frequently involved in serious motor accidents due to rash and negligent driving.

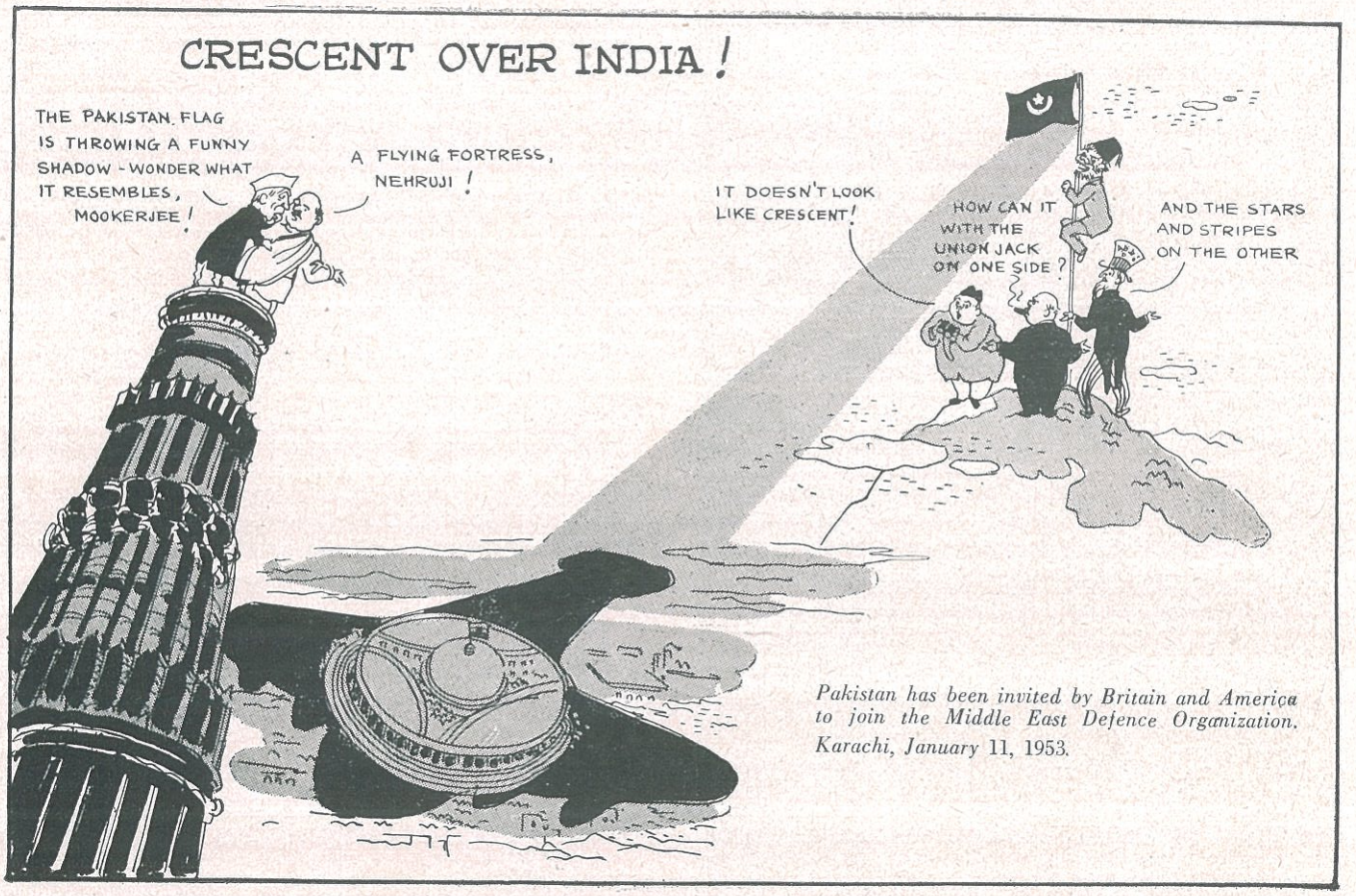
Begum Para, the screen's most volatile heartache, did a month in the Yerwada Jail for driving without license and knocking down as many as four persons in a row and then running away leaving them on the road.

It was expected that the punishment given to Begum Para, a little over a year ago, would have a salutary effect on other film artistes and that they would drive their expensive mechanical monsters on the roads with greater responsibility. This expectation seems to have proved wrong because film folks have been responsible for quite a few serious accidents since the notorious Begum Para case.

Very recently, film actor Anoop Kumar, brother of Ashok Kumar, was arrested by the police for alleged rash and negligent driving which resulted in killing a 15-year old boy on Hornby Vellard on January 13, 1953.

In the glamour business of film making, it is well known that film stars earn huge fortunes. Because they entertain the rich and the poor alike, no one grudges the stars either their blinding success or their high-powered expensive Buicks and Cadillacs. The popularity which our film stars enjoy is evident from the crowds they collect whenever the stars make any public appearance. But it is time that the love which people shower on the film stars was reciprocated by the stars themselves by adopting a responsible behaviour towards the people in the streets who mainly contribute to the glamour and popularity of our stars and to the success and stability of our film industry.

The poor pedestrian dies of many ailments, including Congress-made starvation. It is not necessary for the film stars to add to the tragic lot of the pedestrian by killing him with the arrogance of easy wealth.


CRESCENT OVER INDIA !
THE PAKISTAN FLAG IS THROWING A FUNNY SHADOW - WONDER WHAT IT RESEMBLES, MOOKERJEE !
A FLYING FORTRESS, NEHRUJI !
IT DOESN'T LOOK LIKE CRESCENT!
HOW CAN IT WITH THE UNION JACK ON ONE SIDE ?
AND THE STARS AND STRIPES ON THE OTHER

Pakistan has been invited by Britain and America to join the Middle East Defence Organization. Karachi, January 11, 1953.

In our opinion, film stars who are high-strung emotional creatures—whether male or female—should not be given motor driving licenses at all. These stars earn enough money to employ skilled drivers and there is really no necessity for them to drive their cars themselves—especially with their numerous love and emotional affairs constantly rolling in their minds. This psychological factor, peculiar to the film stars of the Indian screen, must be taken into serious consideration while issuing driving licenses to film folks, unless the police are themselves anxious to reduce the population to make matters slightly easier for their white-capped rulers.

No one expects the film stars to be either human or sensible in their behaviour. People who live on crazy emotions don't relish the taste of intelligence or commonsense. But we blame the police authorities for issuing driving licenses to film stars and the city magistrates for showing leniency towards film stars accused and found guilty of rash and negligent driving.

When Begum Para rushed to the High Court to appeal against the token imprisonment of one month awarded her by Presidency Magistrate Menezes, Mr. Justice Gajendragadkar said, "I am only wondering why I should not issue a notice for enhancement of sentence". That only proves that Magistrate Menezes had been too lenient and that in the opinion of a superior judge, Begum Para ought to have got a more severe punishment. Had Magistrate Menezes been more severe with Begum Para, quite a few accidents by film folks would have been prevented.

Strange as it may sound, this very film actress, Begum Para, has now been given a driving license, as we understand, by the police. A woman who knocks down four persons and runs away leaving them on the road—a woman who is sent to jail for a month for rash and negligent driving is now given a legal license to continue her inhuman career on the road. That is a damn fine certificate for Minister Morarji's moral welfare state.

Section 279 of the Indian Penal Code under which these stars are charged for rash and negligent driving provides for an imprisonment upto six months and a fine up to Rs. 1000|- and either or both. It is upto our city magistrates to use these powers fully, and not necessarily vindictively, in case of a person found guilty in the general interests of the man in the street.

In this free and democratic country, let not the poor man in the street feel that any glamour boy or girl can crush him under the wheel of a Buick or a Cadillac without even our courts punishing the murderous arrogance of easy glamour or success.

In the meantime, the least which Minister Morarji Desai can do to prevent future road murders by film stars, is to revoke all driving licenses given to them thus compelling them to employ skilled professional drivers for their high-powered monsters of the road.

KAMINI KAUSHAL IN GOA !

Film actress Kamini Kaushal and her well-domesticated husband Brahma Swaroop Sood, a Port Trust Engineer, recently visited Goa for a brief holiday—not to buy cheap gold or any mines of manganese but to

When strength and vice meet in a man, virtue and reason fly out, leaving only crime as the sediment. Watch Sapru in his wild, passionate mood in "Mudmast", a social theme produced and directed by Jagdish Pant.

give the hard-worked, studio-weary actress some rest. They had heard of Panjim being a quiet and yet colourful town; they had been told that in Goa whiskey was cheaper than soda; they had also been warned against the young and handsome Portuguese who impulsively kiss all good-looking female visitors. But the Soods took the risk, as the male Sood looks frowning and formidable enough to scare away even the most handsome scion of Vasco de Gama.

Now don't jump to wrong conclusions. No son of a Portuguese kissed Kamini. She was without any make-up and therefore passed without even being noticed.

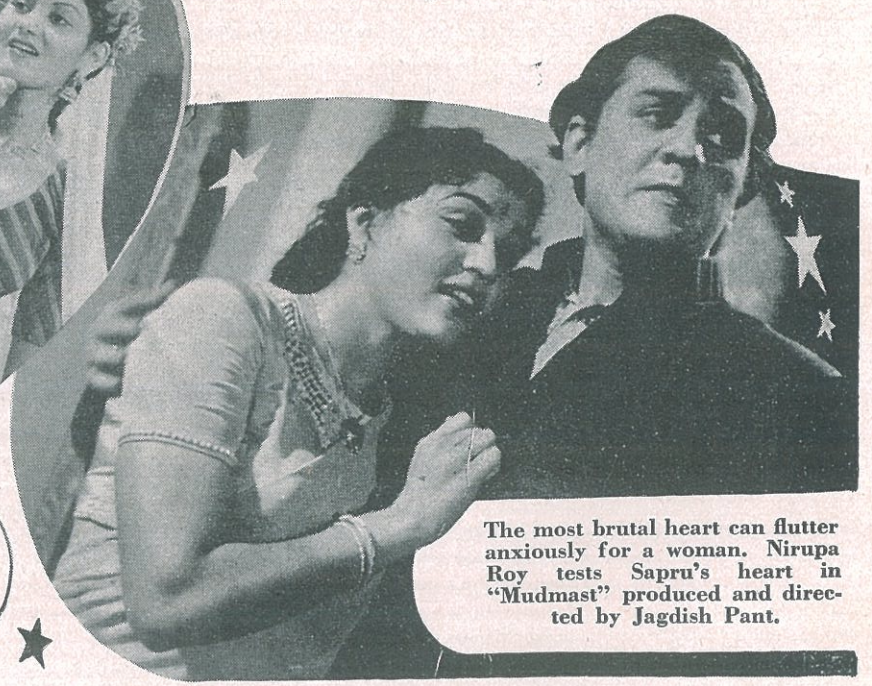
That is the unique feature of Kamini Kaushal's face, rather faces because she has two—one with a make-up and the other without it. When she moves out without any make-up no one looks at her twice and she passes through a crowd without attracting any attention. But with a little Max Factor spread in shades over the face the little woman is mobbed by the crowds.

No sooner had the Soods arrived at a local hotel in Panjim, they were followed, it is reported, by a handsome young Portuguese man who, it was found later, was the local Police Commandant. This young daredevil introduced himself by banging into Sood's car from behind.

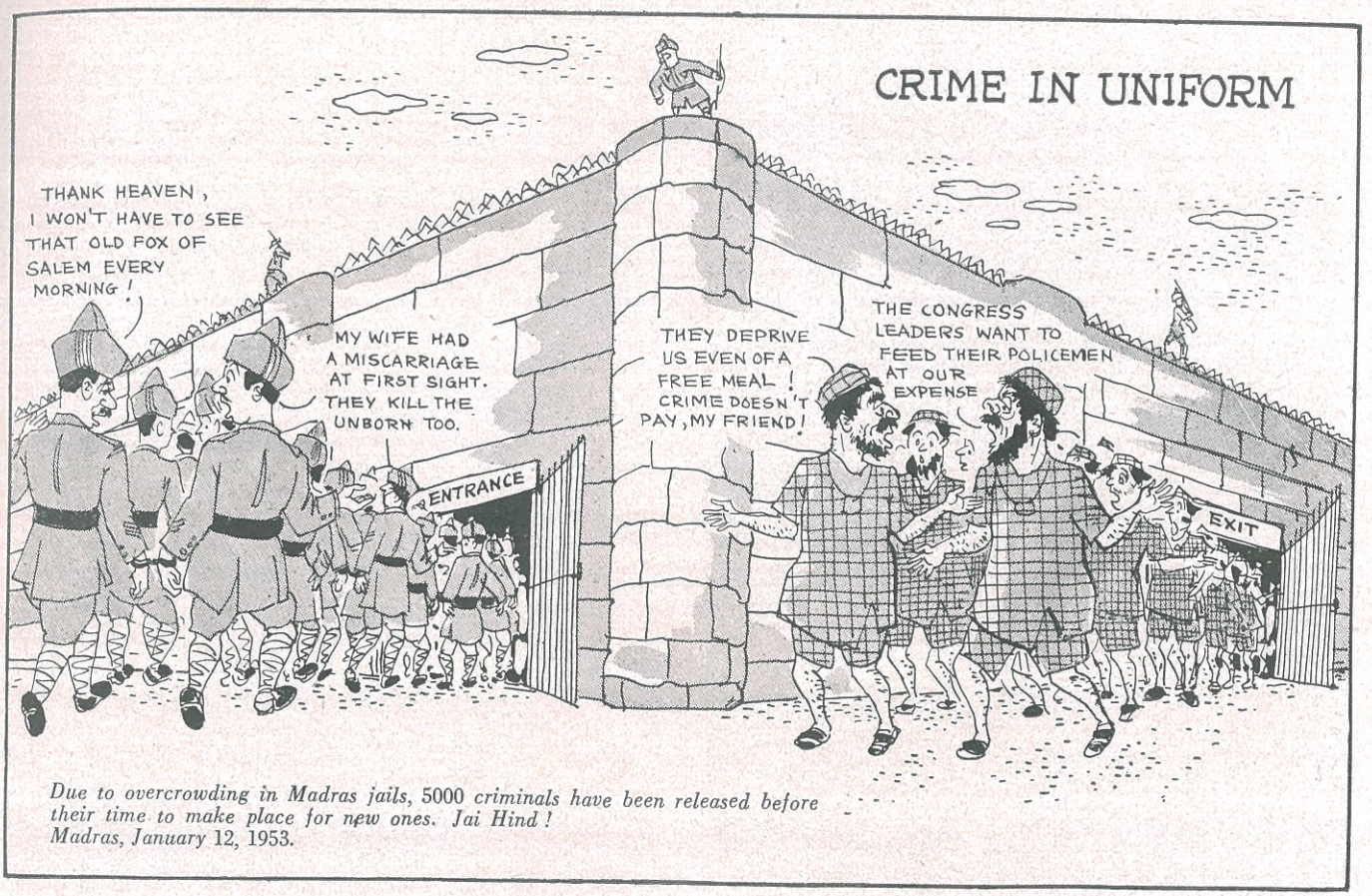
Neither Sood nor his driver liked this way of a man introducing himself to glamorous visitors. So they just looked at him. But the Police Commandant was smelling of cheap whiskey and he couldn't probably see the gentle inquiry in those passive, non-violent Indian eyes. He therefore turned on our Port Trust Engineer and pushed him around and ordered both Sood and his driver to be taken to the police station. Kamini, ofcourse, was left behind alone. Her story is not published.

It took twenty minutes for the Portuguese lad to discover that Sood was no good even for a police station, Sood being a Port Trust Engineer and not a

Mukri seems to have thought of the name of his producers when he met Shashikala in "Mudmast", produced by Sweet Pictures.



The most brutal heart can flutter anxiously for a woman. Nirupa Roy tests Sapru's heart in "Mudmast" produced and directed by Jagdish Pant.


CRIME IN UNIFORM
THANK HEAVEN, I WON'T HAVE TO SEE THAT OLD FOX OF SALEM EVERY MORNING!
MY WIFE HAD A MISCARRIAGE AT FIRST SIGHT. THEY KILL THE UNBORN TOO.
ENTRANCE
THEY DEPRIVE US EVEN OF A FREE MEAL! CRIME DOESN'T PAY, MY FRIEND!
THE CONGRESS LEADERS WANT TO FEED THEIR POLICEMEN AT OUR EXPENSE
EXIT

Due to overcrowding in Madras jails, 5000 *criminals have been released before their time to make place for new ones. Jai Hind! Madras, January* 12, 1953.

Police Inspector. So he let off Sood but detained the driver.

As the driver did not return for hours, Sood contacted the Indian Consul General and accompanied by him called on the Portuguese Governor General who realizing that a popular film star needed a motor driver more than anyone else ordered the release of the driver at 11 p.m. While in the police lock-up Sood's driver was given some Portuguese body massage which inflicted on him some savage injuries and stained his shirt with blood. The driver returned with the news that he had met several other Indians while in the lock-up and that all of them were being given the Portuguese massage regularly.

We cannot understand why a government officer like Brahma Swaroop Sood should have taken the risk of taking his glamorous star-wife to territories belonging to a nation hostile to us and thereby creating unnecessary international complications and causing direct embarrassment to Pandit Nehru, our Minister for Foreign Affairs. And having made the mistake of taking his glamorous wife all the way to Goa, he ought to have kept silent after the sad incident instead of publishing the story in the columns of the Times of India drawing on his close friendship with J. C. Jain, Dalmia's doodle-dandy.

We do not think that it is at all proper for wives of government officers in our different services to work in films where glamour throws them into a limelight of cheap publicity, thus embarrassing the official status of the officers themselves apart from the bad reflection such a career casts on our government as a whole.

Apart from the mistake and stupidity of Port Trust Engineer Brahma Swaroop Sood in taking his glamorous star-wife to Goa and exciting the attention of the Police Commandant, the sad experiences of all Indians visiting Goa deserve the immediate attention of our government.

In June last year, Pandit Nehru said: "The Government of India completely disagree with the conception in regard to Portuguese Settlements in India, which underlies the statement reported to have been made by Portugal's Minister of Overseas Territories. Colonial domination, for however long a period, does not lead to the absorption in a single unit of the colonial territory with that of the dominating power. Goa is geographically and culturally a part of India and must inevitably be a part of the Indian Union politically also."

We would have lived on this political platitude for another ten years or till such time as we got another leader of the calibre of the late Sardar Vallabhbhai Patel who liquidated the Nizam's sovereignty with suitable police action but now with film actress Kamini Kaushal's husband and motor driver being pushed around and given the Portuguese massage, we cannot wait any longer.

If Pandit Nehru only sees Brahma Swaroop Sood's hurt and indignant face, he won't wait a day longer in sending our troops to Goa and settling the whole affair once for all.

In sheer national interest we suggest that Brahma Swaroop Sood should go to New Delhi and let Pandit Nehru have one look at the face which the Portuguese

Youth has both smile and gay abandon and it seems to invite trouble without worrying about the consequences. Wonder whether this sunlit Shalini knows trouble in "Jeet Kisiki", a social story directed by Vasant Joglekar.

Baburao Pendharkar, screen's greatest character actor, has been wanting to do this all his life but he could never save enough for a safe. What he misses in life he does in "Jeet Kisiki" produced by Mangal Pictures.

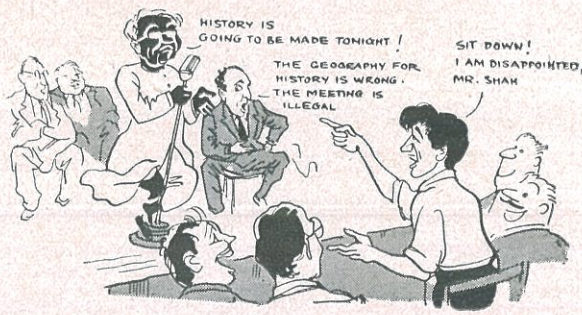
Police Commandant disliked so much and in doing so insulted Kamini Kaushal's choice of a husband. Ours is a people's government and Nehru must see how our people look after they return from a holiday in Goa.

We cannot allow the Portuguese to insult Port Trust Engineer Brahma Swaroop Sood and his star-wife Kamini Kaushal, not to mention their motor driver—not while J. C. Jain, the Dalmia doodle-dandy, happens to be their best patron and friend, unless, ofcourse, we are asking for a revolution.

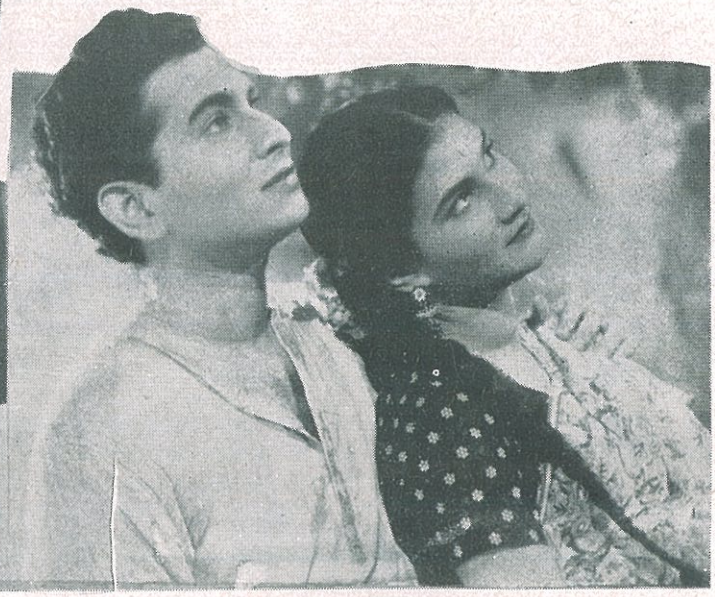
YOU'LL HARDLY BELIEVE —

That Chandulal Shah, the Black Chief of the film industry in Bombay, called an Extraordinary Emergency Meeting of producers at the Ranjit Studios and opened it with the words: "History is going to be made tonight" and then proceeded to talk of "yellow paperism" (he meant yellow journalism) leaving all production problems severely alone. O, ho !

That while Producer Tolaram Jalan described the affairs of the industry being in the hands of "Nalayak Admi", Raj Kapoor, the blue-eyed boy of the film industry, told the Black Chief: "I am disappointed with you". That way Miss Gohar is also disappointed and after keeping so many appointments with Chandulal. O, ho !


HISTORY IS GOING TO BE MADE TONIGHT !
THE GEOGRAPHY FOR HISTORY IS WRONG. THE MEETING IS ILLEGAL
SIT DOWN! I AM DISAPPOINTED, MR. SHAH

Men like a heart massage and nothing soothes an aching heart better than another flut'ering one. Rajan tries Shalini in "Jeet Kisiki" a social romance directed by Vasant Joglekar for Mangal Pictures.



That while Producer Kardar wanted the racket of film musicians to be organized and regulated, some one wanted the salaries of the stars to be cut down to the minimum while Producer Mukerjee wanted the censors to be whipped on their raw bottoms. O, ho !

That the Black Chief would not hear of any self-regulation but wanted powers to "smash yellow paperism" which was giving him insomnia and keeping Miss Gohar awake counting the hours of the night. O, ho !

I WANT POWER, POWER TO SMASH YELLOW PAPERISM
YE YELLOW PAPER KYA HAI BHAYYA ?
ARRE, AMERICAN TOILET PAPER WHICH AMERICANS SUPPLIED CHANDULAL !
AH ! IT IS A RED BOTTOM OUTBIRST !

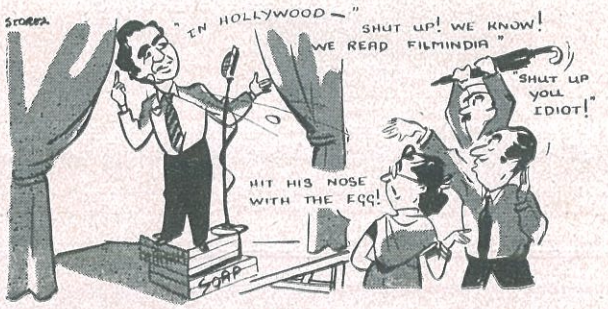
That film actress Nargis wishes that "people would understand the relationship between Raj and her". People do! Raj and Nargis are always considered as brother and sister just as Chandulal and Miss Gohar are. Why not announce the relationship by a public ceremony on the Rakshabandhan day?

That Chandulal Shah named his new Ranjit picture as "Dhobie Doctor" and asked Dewan Dinanath to set the cameras rolling the other day. We admire Chandulal's love of truth and honesty, for, never has a biographical subject been more truthfully named. Will Chandulal be featuring in it by any chance?

SETH PERSPIRING TOO MUCH - I BROUGHT DHOBIE'S DONKEY !
NO 'DUNKEY' IN SCRIPT. SETHJI ONLY 'DUNKEY' !
YES, YES ! NO 'DUNKEY'. I CARRY ALL CLOTHES !
SCRIPT

That appreciating the proverbial patience shown by her producers during her free honeymoon gala, Bina Rai has now extended their lease of patience by another nine months. If she gets quintuplets she must name them after the five waiting producers.

That flat-nosed actor Prem Nath, who has these days acquired the Kapoor family-disease of talking nonsense standing on soap-boxes, was the other day jeered by the students of the Wilson College when he rose to give a lecture on his Hollywood trip.



That film folks ushered the New Year with their usual gala and gaiety dancing to the sparkling bubbles of champagne prescribed by their family physicians for the 1952 blues. Actress Peace Kanwal, the K.K.T. heroine without a picture yet, measured the City of Bombay in a night dancing from one floor to another and, ofcourse, from arms to arms.

That Yashodhara Kathju, our acting dwarf, ushered the New Year with a Bottle Dance, a special composition dedicated to Morarji Desai, the Demon of Drunkards. Yashodhara reached such lofty heights in her ecstasy that no mortal could bring her down to solid earth on that blessed night.

"DANCING WITH EMPTY BOTTLES EH?"
RAJA, RAJA, MORE MORARJI RAJA
BAJAV TERA BAJA OH MORARJI RAJA !
EK GLASS PEEJA MORE MORARJI RAJA !"

That these days film actresses are prepared to travel to any town for a dance, provided, ofcourse, the fare

GOLDEN TOBACCO COMPANY, BOMBAY 24.

and hotel expenses are paid. That probably accounts for little Nutan's ill-matched rhumba with comedian Agha in Hyderabad at the Deccan Airways Ball. Said Mama Shobhana: "If Pandit Nehru an adult can dance with children, why can't my child dance with an adult". Thus has Agha become an adult at last!

That Motilal, our bald veteran, when he went to Madras for the shooting of "Mr. Sampat" straightaway saw and conquered Lalita, Padmini and Ragini, the three dancing sisters of the South. And Motilal returned with a broken heart to a sick bed and Shobhana Samarth could not keep away the three Terpsichoreans who followed Motilal to Bombay with a soothing balm for his aching heart. These South Indian belles seem to be real hunters.

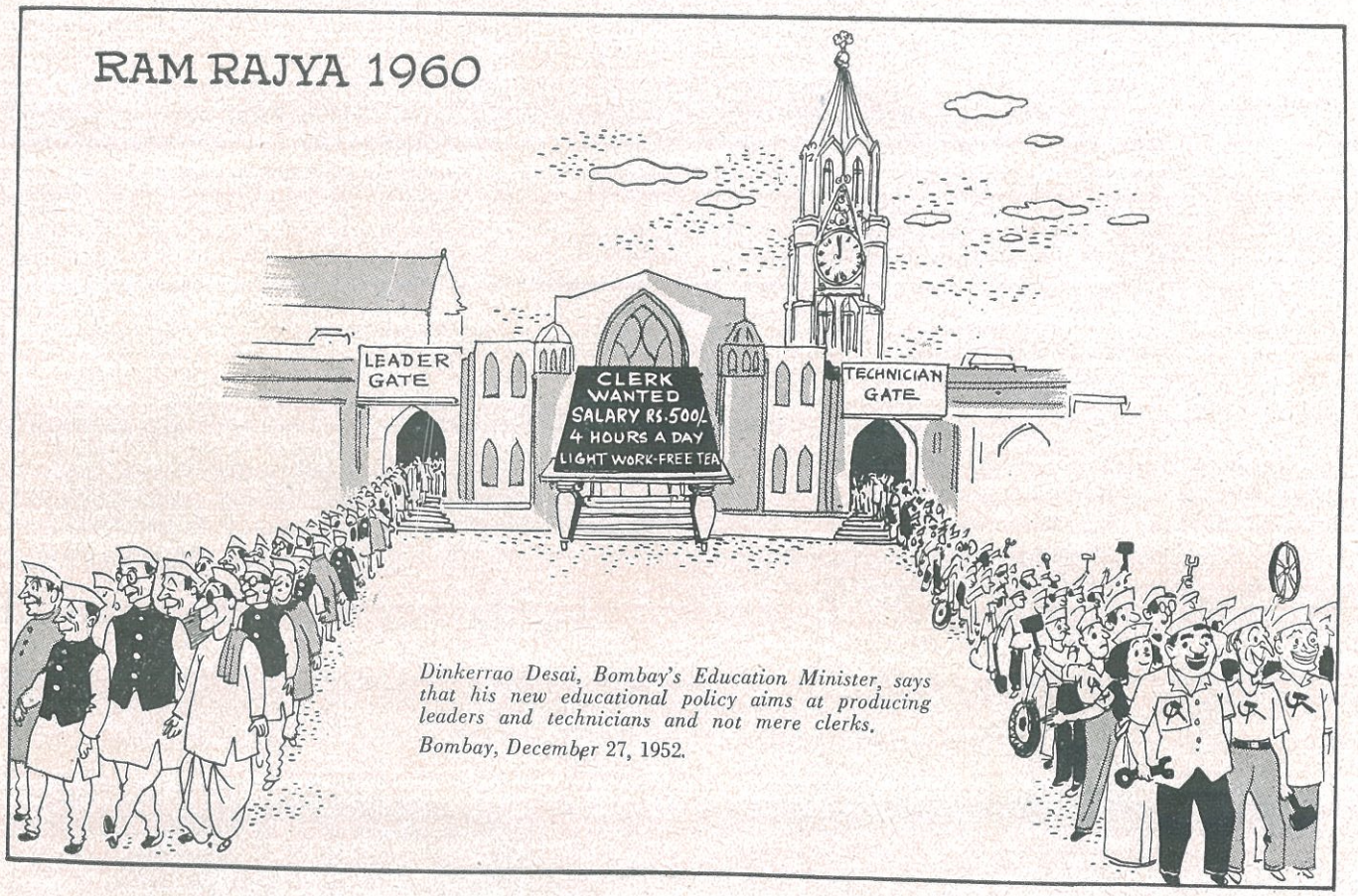
"MAMA SHOBHANA, HOW IS YOUR SON?"
"OF COURSE, MAMA, A SON CAN BE NAMED MOTI!"
"MY SON? HE IS MY MOTI!"
OH, MOTI, WE SHALL REPAIR YOUR HEART
STORY.

That Vasan's "Mr. Sampat" seems to have affected Mr. Justice Tendolkar so badly that while introducing Deepak Shodhan as the year's Test find, he referred to him as "Deepak Sampat". That is rather a bad slip for a scholar who can recite the whole of "Raghuvansa"

Only a lover can count the beats of a woman's trembling heart. Watch Dev Anand and Usha Kiran in "Patita" directed by Amiya Chakravarty.

Film actresses can rarely mother a child—the child being a natural enemy of the art of motion picture acting. But Usha Kiran comes from a family in which children were prized and loved. Look at the little one's response to natural affection in "Patita", a social theme of Mars & Movies.

For sheer expression of the innermost emotions, few artistes can rival the talent of Usha Kiran. This superb actress will be seen in "Patita", a social theme produced and directed by Amiya Chakravarty.



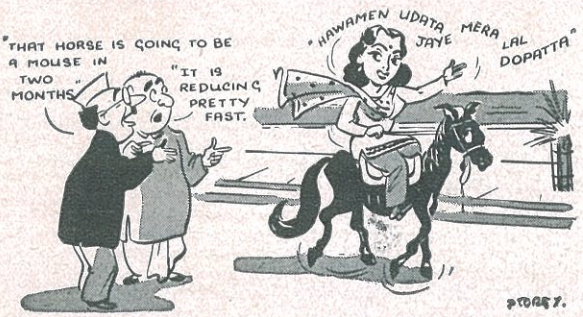
Dinkerrao Desai, Bombay's Education Minister, says that his new educational policy aims at producing leaders and technicians and not mere clerks.
Bombay, December 27, 1952.

in a train compartment. Prohibition seems to have hit our popular High Court judge too.

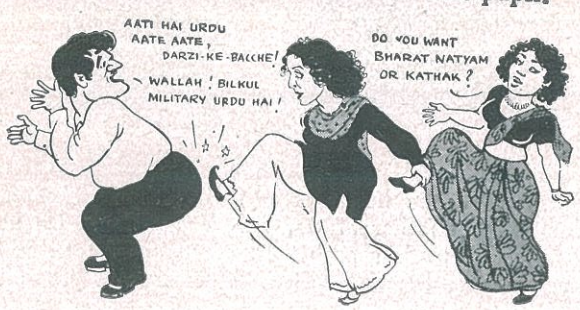
That Producer Sheikh Mukhtar's flowing hospitality made Al Nasir, our prize baby-sitter, so emotional that he sat at Producer Mehboob's feet for three long hours and nothing that poor Veena said would make him budge an inch.

That Veera, the long-nosed Parsi actress, and Zeb Qureishi, the non-writing journalist, seem to have boycotted the race course these days. We cannot understand why horses are made to pay for the quarrels of husbands. With two good landmarks missing, racing at Mahaluxmi is having a lean time.

That Sumitra, the big-eyed Bengali belle of the screen, seems to have undertaken an assignment of reducing a black mare, the way we find her riding every morning at Worli. The mare is reported to have lost 130 lbs. in one month and the exercise has added some roundness to Sumitra's hips.



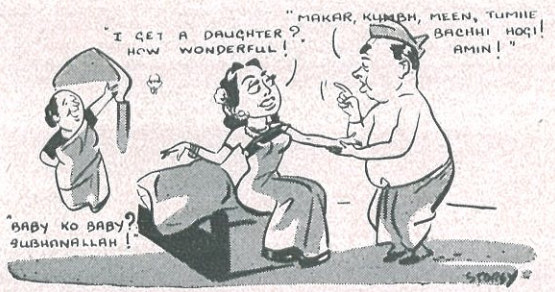
That the school for flowery and idiomatic Urdu opened by Nigar Sultana in partnership with Producer S. M. Yusuf on Pali Danda Road has been finally closed —the partners having divorced each other. Nigar is now reported to have taken K. Asif as her next pupil.



That Kalpana Kartik blushes at the rate of thirty blushes a minute and in doing so increases the blood pressure of Dev Anand who, they say, is likely to marry that scared little bundle of nerves and complexes. Let us hope that both blood pressure and blush pressure become normal after marriage.

That with Nigar divorcing Producer Yusuf and working in K. Asif's "Mughal-e-Azam", Shyama and Vijaylakshmi, the bed-room eyed belle, are constantly seen attending on K. Asif. And Chandulal Shah is asking what has Asif got that he himself hasn't? O, ho !

That with less work in the studios these days, directors have become palmists and film stars have become clients. And when director Santoshi predicted that Suraiya will get a daughter next year, Badshah Begum, her toothless granny, is reported to have distributed sweets in anticipation. But isn't it necessary to have a husband first?



That Dilip Kumar seems to have once again accepted the brief of Madhubala and got her two contracts—one for "Moghul-e-Azam" and the other for the new picture of Mehboob. With Madhubala as the heroine of his new picture, Mehboob will now have to pray ten times a day instead of five. "Aan" could run with five prayers a day but a Madhubala picture may require Idd prayers round the year.

That Hubby Rummy Sood was manhandled by a handsome young Portuguese police officer in Goa when he had recently gone there for a picnic with his star-wife Kamini Kaushal. The Port Trust Engineer was so grossly insulted that he had to rush back to J. C. Jain, the Dalmia doodle-dandy with a female voice, and get a letter published in the Times of Dalmia. Kamini's reaction on the "police action" is not known.

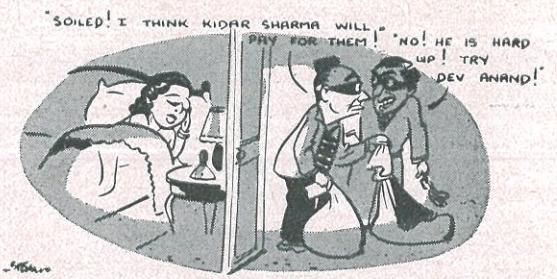
"OH THANK YOU, OFFICER! HOW MANY HANDSOME OFFICERS HAVE YOU IN GOA?"
"PARDON ME, SENORA, YOU ARE TOO BEAUTIFUL FOR THAT PIEFACE! CASE FOR POLICE ACTION!"
STOREY

That the multi-millionaire theatre magnate Keki Modi seems to be better at planning than Chintaman Deshmukh, the father of our Five-Year Plan. He has, it is reported, made a cash trust of rupees fifteen lakhs in the name of his wife Ellen. It is a solid provision for a solid lady in case the Queen of Jhansi fails to oblige.

That Chandulal Shah took a "nankhatai" band to the airport to receive Sohrab Modi when he returned with the print of "Jhansi-ki-Rani" and Brother Keki flew a thousand balloons to welcome the Parsi bridegroom of the month. Seeing the crowd of Minerva 'extras' and the balloons and the Black Chief, old Sohrab sucked in all the gas from the balloons and the tragedy of success began. O, ho !

DON'T SUCK TOO MANY, SOHRAB!
FREE GAS FOR THE HEAD, NAJAN!
SIR SOHRAB, MAKE ME AND MISS GOHAR HERO AND HEROINE IN NEXT TECHNICOLOR

That film actress Geeta Bali was the victim of robbery twice in two weeks. But all that the unlucky thieves could get was a pair of Kolhapuri sandals, some cardamoms and a few soiled handkerchieves. And the thieves, it seems, blushed to take the blanket.



That not only are sari-wearing Indian women being molested and kissed by Italian roughs in the streets of Italy but also nice Indian boys like Dev Anand seem to be in danger. Dev Anand admitted being suddenly kissed by an Italian woman in a public square. That is almost a rape on Dev Anand. No wonder, the boy has been shivering since.

That Prithviraj Kapoor, the big-bottomed "Shakespearean actor", gave a nightmare to our Navy boys by reviving for the hundredth time a scene from "The Merchant of Venice" and after the performance every one thought that the Merchant of Venice must have

come from Afghanistan. A few more such performances by Prithvi and India won't have any Navy left!

That Amina, Nargis' ayah, is reported to have been haunted and molested by a ghost and the girl had fever and flatulence and not till Raj had decided to search the studio garden, oil lamp in hand, did the girl get any relief. That boy is a real witch doctor.

That our graceful and nice-looking film actor Bharat Bhushan has some rare guts. While he does not see a single Indian picture without his wife, he simply refuses to take her with him when he sees the American movies. And people call him henpecked. What damn liars these people are!

That Noor Mahomed Charlie, Ranjit's "Charlie Chaplin" recently visited Bombay and tried to get some picture contracts. His last speech in Producer Asif's party was "Muslims have no place in India without a fierce 'jehad' and 'qatle'." Now, Charlie wants to go back to Pakistan but threatens to return with an army to rescue 40 million Indian Muslims.

That Producer-director Ahmed Abbas is so angry with the censors for certifying his "Anhonee" for "Adults Only" that he has now decided to make a picture only for children to show the world what the city does to a child and a child does to a city. Seems to be a biographical theme but the censors might once again prescribe it for adults only seeing that kids don't like kid-stuff these days.

That Papa Attaullah Khan has stopped the shooting of that Madhubala movie marathon, "Sayyad", after wasting three lakhs of rupees on backing Aftab-e-filami Kamal Amrohi who was once described by the blue-eyed Pathan as "Kamal ka koi jawab nahin". This is Attaullah's forth incomplete enterprise without counting the house he was once building. Why can't this man complete at least one thing in life?

That with Nimmi, Jayashree, Madhubala, Rehana, Munnawar Sultana, Nigar Sultana and Nalini Jaywant —all learning English to play Mumtaz Mahal in Sir Alexander Korda's "Taj Mahal" in Technicolor, a new English language of "Yes, No", "Me Too!" "I, my" "You good! Me good!" "One pegs whiskey" "Pote wine" "Filamindya" "Meester Patel Sab" etc. has come into vogue these days. The text-book used by the Anglo-Indian female teachers is, ofcourse, "Filamindya".

That Arti, the Jewish actress from Nagpada, is suffering from a strange malady called Nasirmania and is seen spending hours in solitude these days in several Apollo Bunder restaurants. Some say that she likes to be near the Taj Mahal Hotel—as the place has been named after the immortal Taj of Agra, the monument of a bleeding heart.

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EDITOR'S MAIL

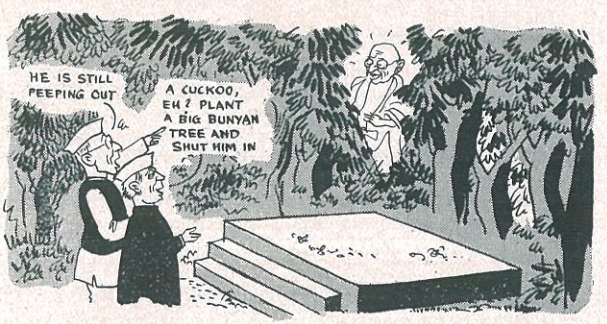
(In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.)

However beautiful, intelligent and educated a woman may be, it is always wise to keep a check on her work if a business has to show profits. But checking on a woman is an art of praising every thing done by her and then suggesting a few changes gradually till the whole job gets a new complexion. And then the woman must feel that she has herself done better than before. That seems to be the subtle game of Editor Patel while at the desk of Mrs. Sushila Rani Patel. A woman who is an associate editor, director and wife is a three-in-one problem for a man.

J. L. KHOLBHETERIA (Calcutta)

What is the idea of planting so many trees at Rajghat?

To stop the "samadhi" of Gandhiji from staring at his heirs. They want to grow a jungle over his memory.



M. S. VISVANATHAN (Poona)

How do literate people's love affairs differ from those of illiterate ones?

The illiterate look and act, the literate look and write poetry.

Why does Chandulal Shah always carry one end of his dhoti in his hand?

To show the other end of his complexion.

AZIZ AHMAD KHAN (Sasaram, Bihar)

I like and admire Nimmi. My friend likes Vijaylakshmi. Whose choice is better?

Nimmi is a nursery rhyme, Vijaylakshmi is a bedroom story.

MISS S. DEVI (San Francisco, U. S. A.)

Tell me, supposing by mistake I ever fell in love with you, what will be my fate?

I shall perpetuate the mistake by a reciprocal blunder. I have never disappointed any one yet.

I had a dream yesterday night. I saw you trying to kiss me. I screamed and woke up?

Send me your photograph and I'll tell you whether the dream was true.

DHRUB PRASAD (Siwan, Bihar)

Who is this young foreign lady touring with Vinoba Bhave?

Every new Gandhi must have a Miraben.

K. S. SHEEL (Simla)

If you visit a grave in which your friend is buried?

Graves don't contain friends. They accommodate only worms.

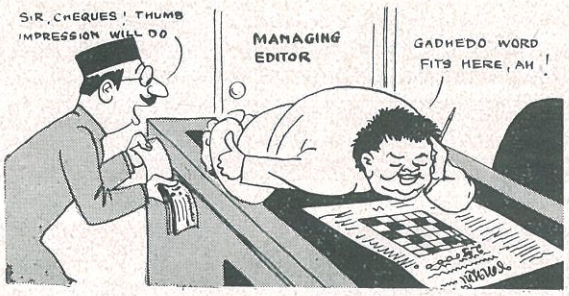
When unknowingly a beggar knocks at the door of a beggar's hut, what does he get?

A knowing look! Then the visitor sits down, shares a smoke with his host and walks away to plough the streets for bread.

MRS. PRAKASH (New Delhi)

Whose writings carry more weight: Devdas Gandhi's or Baburao Patel's?

Weight? Devdas' writings carry more weight. He writes only cheques.



What is India's national anthem?

That is a dynamic problem to be tackled in the second Five-Year Plan. Now don't fast unto death over this.

With what sort of pictures have you decorated your bedroom?

A brass image of Buddha and a marble idol of Lord Krishna! Both had significant associations with a bedroom.

What is going to be the future of Sadar-i-Riyasat Karan Singh of Kashmir?

A puppet has no future.

How many Sindhis are there in our film industry?

In Bombay we have stopped counting Sindhis as Sindhis. If you can't help people in distress, you can at least claim them as your own. That way at least you can share their sighs.

Is Taji .....?

No! Still groping !

Do you perform the puja ceremony daily?

My wife has been given the family contract.

Talat Mahmood converted a Christian girl into Muslim and married her secretly. But now he does not want to keep her with him. How shameful!

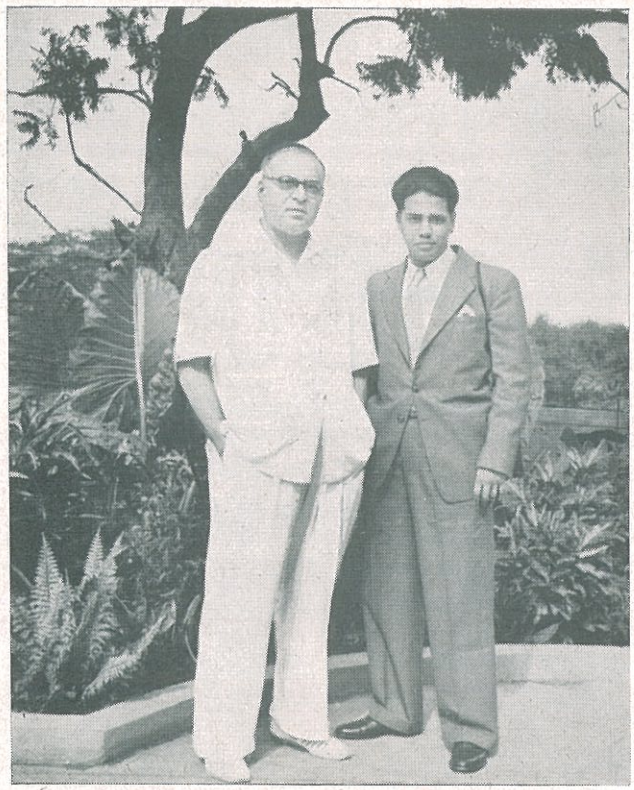
A woman who changes her religion with her bed doesn't deserve better.

Which community does this Nina Maker come from?

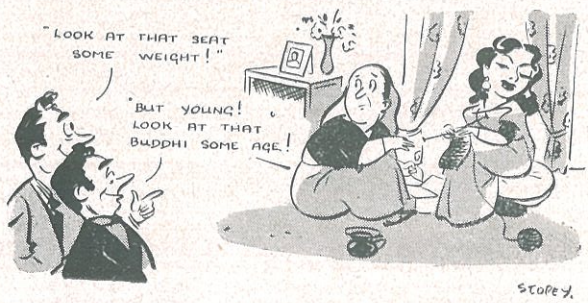
She is a Sikh called Hanwant Kaur. Pretty, isn't she? That girl has a future.

Has Suraiya gone old?

Not very, but she takes around her granny to emphasize the contrast. Contrast makes many women look young and beautiful.



To the readers of Filmindia spread all over the world, "Girnar" seems to have become a place of pilgrimage. Meet Mr. Randheersingh Ramdin, the biggest tea and sugar cane planter of Mauritius! He carried neither tea nor sugar with him but brought sweet sincerity to flavour the hospitable atmosphere of "Girnar".



Nargis is not happy, they say!

People who burn other people's hearts to warm their own can never be happy.

When Iris Henderson returns from England, what will she bring for you from that country?

Frozen bones and a broken heart!

Do you worship the goddess Lakshmi?

Mere worship doesn't help. You must sweat for her.

MRS. D. S. FERNANDEZ (Thonnakal, Travancore)

What will be India after the death of Pandit Jawaharlal Nehru?

Don't worry! You won't have to migrate. This land has been an ancient cradle of great warriors, leaders, saints, poets, writers and philosophers. Thousands of them came before Nehru and thou-

sands will come after him. There won't be a vacuum. India will go on and create more Nehrus as and when needed. It is the soil and not the plant that creates and mothers.

MRS. P. ANANDI S. RAO (Mangalore)

Who invented Family Planning?

Miss Menopause! That is a woman who has burnt her boats.

Which nation according to you is sufficient in all things?

Switzerland! It got the profits of two wars.

Who writes the lines under every picture published in "filmindia"?

I do. Do you like them?

T. SATYANARAYANA RAO (Kurnool)

You know, we Andhras are even ready to sacrifice our lives for the sake of Andhra Rashtra!

Don't brag! Out of 21 million Andhras, only one died so far.

R. N. TIKKU (Mandi, Himachal Pradesh)

Whenever we hear something about Bombay, there is a Patel or a Patil in it. How many Patels and Patils have you got in Bombay?

Only two: the Man from Malwan and the Man from Maswan. And that is one too many.

J. S. SHARMA (Jodhpur)

Do you know that Ramola, the midget, is in Jodhpur at present with her latest husband?

Husband? When did she marry again?

S. D. TEWARI (Paramaribo, Surinam, D. G.)

Being born and living in Surinam, South America, we are Hindus by religion, Hindustanis racially and Dutch by nationality. But what would you call us because we are children of Indian parents?

Just Hindus of South America! Religion being a cradle-and-grave matter is a better index to

The Masquerade Pads of Hollywood make many a woman a citizen of the city of pyramids. And the bulge brings eyes bulging out. But Kamini Kaushal does not need Hollywood's help in "Ansoo", a domestic story produced by Qamar Jalalabadi.

That doesn't look like the Usha Sewing machine—the 100% Indian product. Probably Sir Shri Ram, the manufacturer, did not send one to Kamini Kaushal for "Ansoo", a domestic melodrama directed by Shanti Kumar for Famous Pictures.

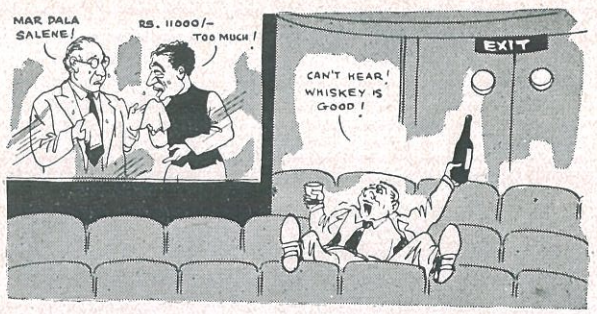
So near and yet so far! The lovers bring their hearts into their mouths but the censors make them swallow the hearts back. That is the problem between Kamini Kaushal and Shekhar in "Ansoo", a tear-stained drama of Qamar Jalalabadi.

describe people than the nationalities of different rulers.

H. L. SETHI (Poona)

Have you heard—the new luxury cinema, Naaz, under construction in Bombay will have a "cry-box"?

Yes, that is for producers Kardar and Shantaram to cry quietly after paying Rs. 11,000|- weekly hire to Habib Hussein, the proprietor.



If Rajkumari Amrit Kaur winks at Baburao ?

I'll have to buy a Tuberculosis Seal for self protection.

They say that Baburao is Satan's son?

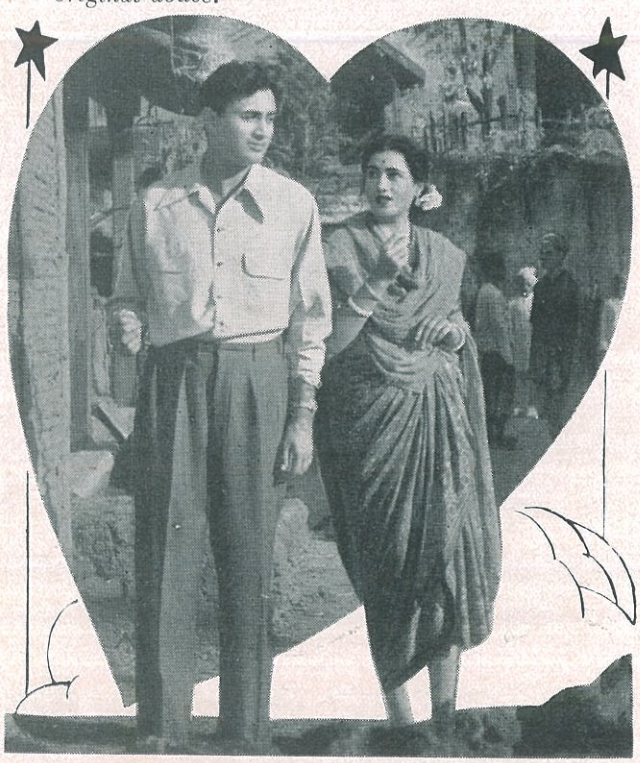
Not that lucky! I am only a lawyer's son.

When will God die?

After man.

Does Morarji know all the abuses?

Oh yes! Bulsar is a place where they grow original abuse.



When a handsome man fishes in stormy waters he either catches the fish or the fishwife. Dev Anand doesn't seem to have caught a bad one in Madhubala in "Arman", a love tale produced and directed by Fali Mistry for Film Technicians of India.

Dr. Jaisoorya advises Pandit Nehru to take his army and cordon the whole of Marwar. He adds, "There you would find, a few feet under the earth, enough gold to waste not merely on your Five Year Plan but on three such Five Year Plans"?

Jaisoorya is as dramatic as his great mother, Mrs. Sarojini Naidu.

Why is acting the chosen profession of the Kapoor family?

Acting in India doesn't need any culture, education or responsibility.

Nehru says: "Our hands are not clean"?

I am glad he looks at his hands sometimes.

Why doesn't the Pak Government devalue their currency?

That will put several Pak ministers out of business. The difference in our two currencies is bringing big profits.

What do you advise me to do if I find an illegitimate child on the way?

Don't pick it up. Its mother might be round the corner wanting to pick up a husband.

"YOUR HUSBAND? SOME MISTAKE!"
"OH, MY HUSBAND, I KNEW YOU WOULD COME BACK FOR THE CHILD!"
"NO MISTAKE! TAKE HER HOME NOW!"
DUSTBIN
STODDY

Prem Nath says that the recent Indian Film Delegation to America has done much more to strengthen the Indo-American ties, culturally and socially, than the ambassadors?

Prem Nath is a bloody fool. Half the time he doesn't know what he is talking.

I hear that Nehru has a sense of history?

Yes, the history of Caesars!

Have you heard in Carolina, U. S. A., there are two pavements; the outside one is intended for loafers, the inside for those in a hurry?

In Amarillo, Texas, U. S. A., also there are two pavements on either side of the road—one intended for the white Americans and the other for the Negroes.

Is Nehru building a new democracy?

He is giving a new definition to democracy.

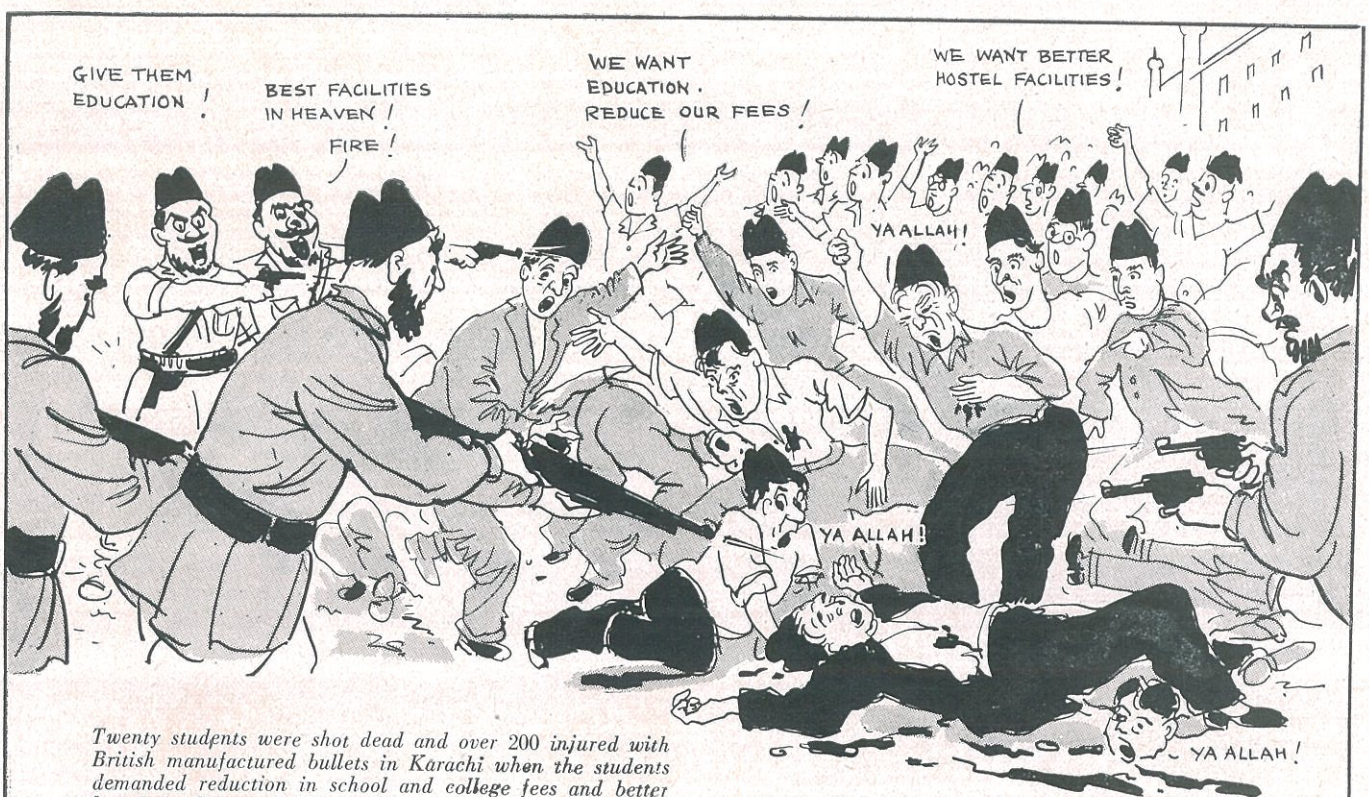
How is the Five Year Plan progressing?

It is in the third year now with over 700 crores already spent and 10 million people starving in Maharashtra alone.

MISS AMERI AYENGAR (Fatehgarh)

Which is the best marble statue you have seen so far?

My wife, when sulking !


GIVE THEM EDUCATION !
BEST FACILITIES IN HEAVEN !
FIRE !
WE WANT EDUCATION . REDUCE OUR FEES !
WE WANT BETTER HOSTEL FACILITIES !
YA ALLAH !
YA ALLAH !
YA ALLAH !

Twenty students were shot dead and over 200 injured with British manufactured bullets in Karachi when the students demanded reduction in school and college fees and better hostel facilities. Quick work ! Allaho Akbar !
Karachi, January 9, 1953.

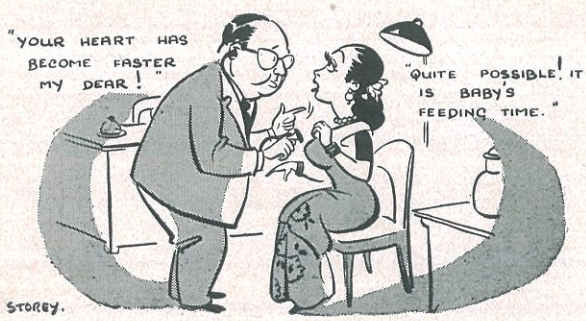
GARDEN OF ALLAH !

Do you still agree with those who consider the people of Pakistan as our brothers?

No! I am convinced that Pakistanis are our bitterest enemies.

I am a doctor and if I give you my stethoscope what will you do with it?

If you permit me I will count your heart beats before and after a kiss purely as a scientific experiment.



D. N. DEB (Sambalpur)

How did Rani Chanda fare in films?

She went back to Calcutta—a disillusioned girl. She should get married now.

JIWAN LAL (Poona)

Liaquat's widowed Begum said: "The British and their tools in Pakistan conspired to have my husband removed by killing him. They killed my husband because he was a thorn in the flesh of colonization". Is it a fact?

A new widow always speaks the truth. Agony has no politics.

Are you anxious to be arrested?

I am not anxious but I am likely to be arrested one of these days by our own government.

MISS ARUNA (Jodhpur)

Being a Congress sympathizer at the time of my birth, my father named me 'Sarojini'. When the socialists seceded from the parent organization, he changed my name to 'Aruna'. And these days he is again disgusted with my present name. Any remedy?

Stick to your present name. It will be in fashion within ten years.

A. M. DIN (Madras)

Which of the Central Ministers has got an attractive set of teeth?

Gopalswamy Ayyangar! A competent dentist seems to have made them.

A. S. DADU (Alexandria, Egypt)

Does your criticism help?

It helps the wise. They become wiser.

MISS JAMNI REWACHAND (Bombay)

Address of Gope, please?

Union Park, Pali Hill, Bandra, Bombay 20.

Has Mehboob forgotten his past?

He has got two sisters who keep the past evergreen.

Lover?

Eternal!

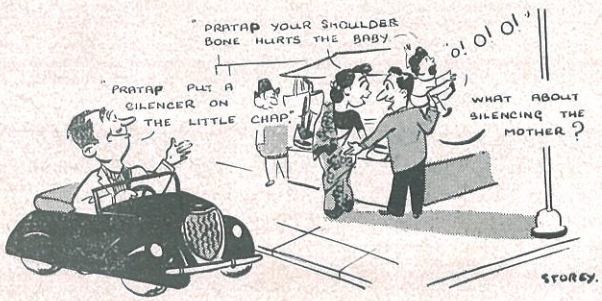
What is the difference between Miss Jamni Rewachand and Baburao Patel?

Jamni is a little plant transplanted in a new soil while Baburao is an old stem in his home soil. But the old stem prays for the little plant and wishes it glorious blossoms without any shadows of the past.

MATA DIN AGARWAL (Kanpur)

Economists say that you may have either a baby or a baby car! What will you choose?

A baby car! Repairs are cheaper and you don't have to carry it on your shoulder without a silencer.


"PRATAP YOUR SHOULDER BONE HURTS THE BABY"
"O! O! O!"
"PRATAP PUT A SILENCER ON THE LITTLE CHAP."
WHAT ABOUT SILENCING THE MOTHER?
STOREY.

MRS. VISALAKSHY RAMANATHAN (Mannargudi)

Are you not a member of the All India Newspaper Editors' Conference?

I am and I pay my fees regularly.

T. A. RAMANATHAN (Calcutta)

There hangs in front of a dispensary, a sign board at Chakrabaria South Road, Bhowanipore: "Dr. (Miss) Kalyani Chatterjee; Meeting Hours between 5 and 7 p.m."?

Seems to be an early bird! What are her consulting hours?

M. SUNDARESAN (Bombay)

A report says that Mrs. Pandit may be given the Nobel Peace Prize this year. What do you say?

Not a bad idea! The money will be useful for paying old bills and thus be instrumental in promoting peace.

A. ZACHARIAH (Trivandrum)

When will the Frontier Gandhi be released?

He will be released for the funeral.

SUMAN MAHIMKER (Bombay)

How are tyrants made?

Tyrants are children of people's ignorance and indifference.

Why are so many world figures assassinated these days?

Because politicians live too long and stop a nation's progress.

Does every man have his devilish moments?

Man is an amalgam of God and the Devil. And because God gives a long rope, the Devil gets more opportunities.

Please define stupidity?

I'll illustrate it below.

R. JANARDAN (Bombay)

Why is Gohar still a Miss ?

Gohar had everything once—beauty, brains and heart—but she met a wrong partner.

Do you feel the absence of Miss Iris Henderson, your personal secretary?

Very much! She knew my corns.

What is cooking without fire?

Famine in Maharashtra.

What is left to be taxed in 1953?

Sex !

What prevents Dalmia from marrying again?

With his entire life dedicated to art and acting, Prithviraj is always welcome to the screen whenever he makes his rare appearances. Once again we meet this great old trouper in "Ehsan" a domestic drama produced by J. G. Mohla for Mohla Films.

His income tax case!

Are there jackals on Pali Hill?

There are old Parsis.

Do you love Iraqis?

I love everyone I do not know.

What part has music played in your life?

I married again.

How do you judge your worth?

The Multanis in Bombay want to lend me money which I don't want. And that is a great compliment in our film industry.

Don't you feel proud of our Five-Year Plan?

Very! I did a Nehru dance immediately I read it.

What part did truth play in your success?

I capitalized truth and turned it into a business asset.

Do you change your car every year?

I am not a Congress minister living on people's money.

What is a good use of the tongue ?

आत्मनो मुख दोषेण बध्यन्ते शुक सारिका:
बकास्तु नैव बध्यन्ते मौनं सर्वार्थ साधनम् ॥

Get that translated and send the translation to Pandit Nehru, the Kashmiri Pandit who doesn't know Sanskrit.

How to make swimming pools attractive?

Follow Hollywood and get mermaids.

What has S. S. Bhatnagar taught us?

That science also needs flattery for its progress in this country.

Are you impressed by Sardar Pannikar's performance in Cairo?

Pannikar never impresses me. His words somehow sound superficial to me.

What is the camera lens to Pandit Nehru?

That is his mirror in which he sees a world of himself.

Has Dilip Kumar become a producer?

Yes! He has to lose what he has earned.

Do you like Mehboob?

I love him because he loves me. But that doesn't mean that he will get a good review for a bad picture.

Do friends in need remember you?

And how? But they forget when I am in need.

What is the greatest scandal in which you were involved?

In temper even a good woman becomes a tigress. It is never wise to provoke a woman too much remembering her feline traditions. Now look at Geeta Bali, ready to stab the heart with a knife instead of with a loving stare in "Baaz" directed by Guru Dutt.

There are two ways of getting a man and women know both of them. The smiling siren worms into a male heart and you soon see a man sick in love and holding his wits. That seems to be Kuldip Kaur's game with the youthful Guru Dutt in "Baaz", produced by Hari Darshan for H. G. Films.

How naive and yet how dangerous! Woman is a design that escaped God before He could perfect it. Watch this new one, she is called Shakila, in "Arman", a rainbow of romance produced and directed by Fali Mistry for Film Technicians of India.

Success!

What would happen if Gujaratis were thrown before lions?

The lions would die of vegetable poisoning.

MRS. JANVI KANDADE (Revdanda)

Are American men womanish?

Womanish men won't leave behind two million illegitimate children in Japan.

Can you judge a woman by her questions?

Yes! I think you have masculine characteristics.

Your favourite drink, please?

Scotch whiskey! I risk water also sometimes.

Were you a flirt when you were young?

I still flirt when I get time and opportunity.

Does Chandulal Shah read "filmindia"?

Yes, and he allowed Mr. B. N. Sircar to be elected as the President of the Film Federation of India this time.

What would happen Mr. Patel if you would forget your past?

I would get a swollen head. With a swollen head you can't write "filmindia".

They say you are a big drunkard?

They say many things but don't give me a drink.

Where is Russia?

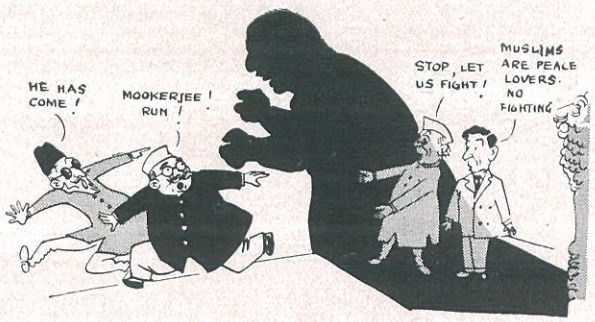
In Telengana!

What is "tainted money"?

Money which the Multi-point Sales Tax brings in! It has stains of people's blood on it.

When does our Parliament become lively?

When Dr. Shyama Prasad Mookerjee projects his shadow on Nehru.



If you have to tell Chandulal Shah that he is a hypocrite how will you do it?

I never repeat something which a man knows. I am polite that way.

How do you keep count of your sins?

I have engaged rival journalists to do that.

If Pakistan becomes a secular state what then?

It will never become a secular state! Don't speculate unnecessarily. Moonstruck people can live only in a madhouse.

Does S. S. Vasan ever build castles in the air?

Yes! Every picture Vasan produces begins with a castle in the air. And then he works hard and brings it down slowly and one day it becomes a house on earth.

What happens when a producer tries to buy your pen?

No one has yet tried. Producers are scared of the Sales Tax.

What is Stalin's bank balance?

The American banks have over 170,000 million dollars in assets. Stalin will draw that money some day.

SURESH RELE (Bombay)

What is your sincere advice to Chandulal Shah?

Stop racing and gambling, stop stupid speeches, start working quietly and sincerely to rebuild a new fortune and leave the rest to God.

I INVITE ALL OF YOU TO BECOME PARTNERS IN THIS GREAT ENTERPRISE OF BUILDING NEW INDIA
OPPOSITION TO THE 5-YEAR PLAN IS A CHALLENGE TO THE CONGRESS WHICH SHOULD BE MET BY EVERY POSSIBLE EFFORT

Pandit Nehru, Prime Minister and Congress President, talks differently under different flags about the same 5-Year Plan. New Delhi, December 21, 1952.

SPLIT PERSONALITY

What did Miss Gohar eat in America?

Charity food!

MRS. RAJNI DEVI (Bombay)

Is there untouchability in America?

America has a terrific caste system based on coin and colour.

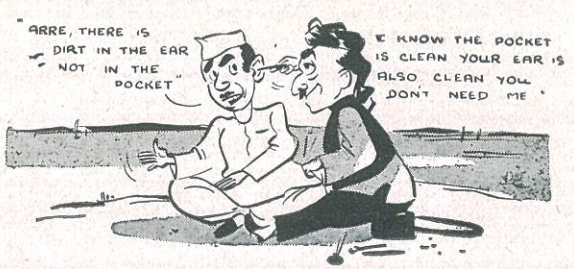
What do you think of Shrimati Dhanwanti Rama Rao?

I think she is a perfect symbol of dignity and motherhood. In her eyes I see lurking tears of humanity.

H. L. SETHI (Poona)

What do you say about the walking ear specialists on Chowpatty?

They are the sitting pickpockets of Bombay.



FEROZE K. MEHAR (Jodhpur)

Are a loud voice and an aggressive manner necessary for a bus conductor?

How else can you distinguish the future son-in-law of Stalin? Nowadays many people forget their patrimony and look forward to the dowry.

MOHINDAR SINGH (Hoshiarpur)

I have got your face painted on the yoke of my bullock cart. Any objection?

None, farmer, if it brings you rains and a good harvest.

SURENDU MAZUMDAR (Calcutta)

Do you suspect that the girls who proclaim that they have fallen for you just do it for fun?

Postal love is always fun. Besides, how can youth love a half-a-century old greybeard? Girls want greenhorns. Love has to be matched in age also to be blissfully blind.

KHARAK SINGH (Kuala Lumpur)

Name a country poorer than India?

All the Muslim countries of the world except Turkey.

You are most popular among college students!

Boys or girls?

Have Indians started learning Chinese?

With Pakistan crying "Jehad", we are not yet sure whether it should be Urdu or Chinese first.

People call you Gurudev! Ha! Ha!

And they call you "Sardar". Ha! Ha!

B. R. DATTA (Hirakud, Orissa)

The Hyderabad Government has spent Rs. 1,950,000|-

on the trial of Qasim Razvi says a news item. What have they proved by spending this huge amount?

Secular democracy which does not hang a Muslim rebel. For a quarter of that amount we could have induced Razvi to go to Pakistan and leave us in peace. That would have also saved his feeding bill in prison.

BRIJSHARAN DAS GANDHI (Kanpur)

What is bad in bed?

Reluctance! It is very annoying. It has often caused murders.

J. G. SAMBRANI (Dharwar)

My father is contemplating to build a small cottage. What would be your advice to him after your experience of building "Girnar"?

Ask your father to make a list of his habits and then build a house to accommodate them. Architects build stupid houses and then expect people to change their habits to suit an unsuitable plan. Habits are new bones which a man grows through years and it is difficult to break them.

Is Nehru communal-minded?

Yes, he is prejudiced against the Hindus.

How many people in this world read "filmindia"? Your estimate please?

Over a million persons!

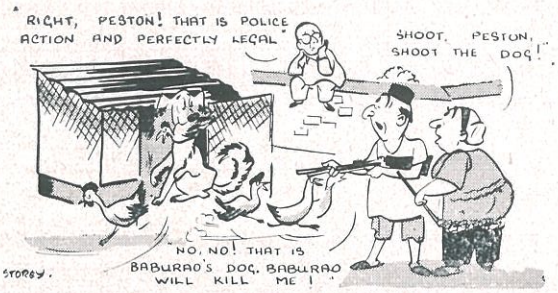
My father says you are a rogue?

I respect your father's opinion. I shall never hurt a refugee by retaliation. People in distress often judge harshly.

She has tasted the forbidden apple and knows that it is worth waiting for. In the forbidden one, a woman often finds all the sweetness she wants in life. Roopa Varma is ready and waiting in "Devta", a social theme directed by Shashi for Chitra Niketan Ltd.

Is a compound wall so very necessary when there is Moti?

Moti believes in police action and not in neutrality.


RIGHT, PESTON! THAT IS POLICE ACTION AND PERFECTLY LEGAL
SHOOT, PESTON, SHOOT THE DOG!
NO, NO! THAT IS BABURAO'S DOG. BABURAO WILL KILL ME!
STOREY.

MISS DEVAKI RANI (Warangal)

I dreamt that I was at a party in the company of Nehru and the Nizam. Does this predict anything?

Nothing! Both are beyond sixty and you need some one in thirties.

Can't you do without a secretary?

No! When a sweet voiced woman says over the phone that I am out, people accept the lie without further argument. You don't know how many working hours I get that way.

RAJ A. CHHUGANI (Sangli)

Does Nehru like you?

Nehru is a good man but not great enough to like his critic.

Is Sheikh Abdullah silent?

Don't you hear his bullets—bullets that kill men, women and children in their pursuit of democracy?

What is the best thing to be seen in your "Girnar"?

There are over a million flowers in the garden each reflecting a different face of Divinity.

Do Americans like monkeys also?

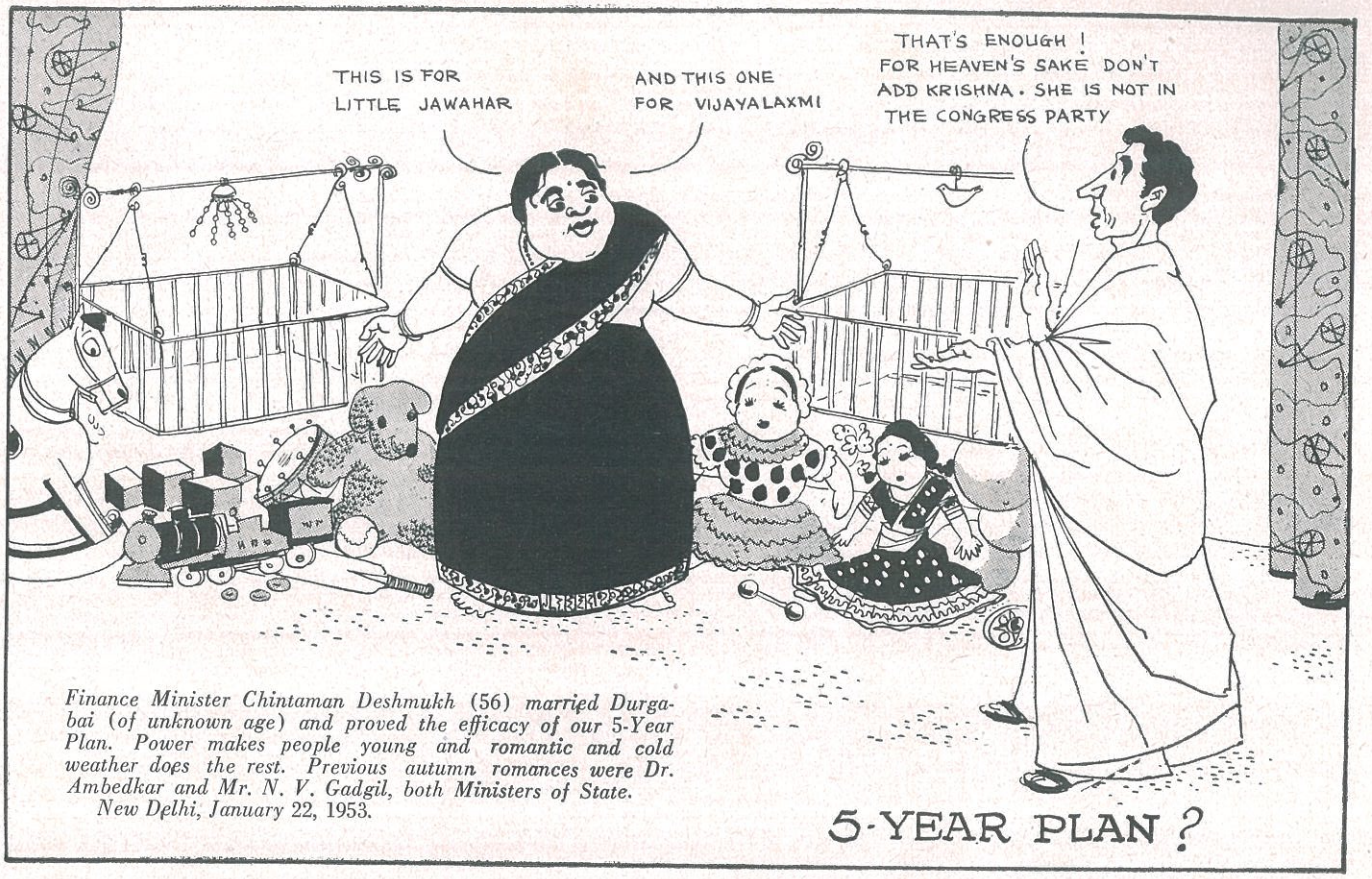
Americans like everything that gives them something. Monkeys give them glands.

Do you love Sindhi girls?

I want to but I must find one. Sindhi girls are wise and discriminating. They don't look at a fifty-year old frog.

Do all Kashmiris like Nehru?

The Muslim Kashmiris love him.


THIS IS FOR LITTLE JAWAHAR
AND THIS ONE FOR VIJAYALAXMI
THAT'S ENOUGH ! FOR HEAVEN'S SAKE DON'T ADD KRISHNA. SHE IS NOT IN THE CONGRESS PARTY
5-YEAR PLAN ?

Finance Minister Chintaman Deshmukh (56) married Durgabai (of unknown age) and proved the efficacy of our 5-Year Plan. Power makes people young and romantic and cold weather does the rest. Previous autumn romances were Dr. Ambedkar and Mr. N. V. Gadgil, both Ministers of State. New Delhi, January 22, 1953.

Should I start bluffing to squeeze money?

Go ahead and you will soon discover that the rich cannot be bluffed too easily.

H. S. DORASWAMY (Mysore)

Have you ever brought down a house with your speech?

I built one with words. I am not Nehru to waste words over applause.

If Baburao goes to Pakistan?

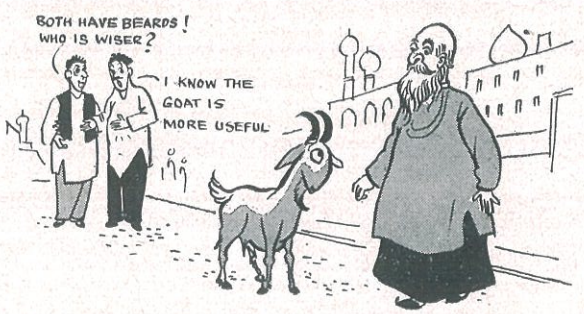
He goes straight to heaven. That is a one-way destination.

Will Baburao come to Mysore?

When I went there no one even recognized me, not even the mug I saw in charge of the Coffee House.

What is a goat in Pakistan?

A competitor of the citizen! Both have beards.



How do Americans react to Indian hospitality?

They like our hospitality but cannot understand the Indian mind in politics. The American politics is only a one-way traffic against Communism.

What has "Aan" brought to Mehboob?

Prestige! Profits are still far away.

How do you like to be called Pandit Baburao Patel?

Call me any damn thing you like so long as you shell out three rupees to buy "filmindia".

K. S. KARKERA (Bombay)

What is China without Mao?

Mau, Mau!

V. R. SHARMA IYENGAR (Mysore)

Which is the proudest bird in India?

The pigeon! It has Nehru's face, chest and purpose.

MRS. S. SHANTI DEVI (Madras)

I like your serial—life readings of great men. When is your turn?

Next birth!

H. N. SESHADRI (Mysore)

What is the cost of a Congress minister's smile?

Potti Sriramulu died because Nehru refused to smile.

G. KRISHNAMURTHY (Bangalore)

Your hand on the shoulders of your secretary, Miss

Henderson! Is it socialism?

No, that is Gandhism!

Mysore State is collecting funds for "Chief Minister's Famine Relief Fund". Do you have one in Bombay also?

We have famine not the fund. And no sensible man will shell out even a pie for our Chief Minister's fund.

S. J. DEVNANI (Bombay)

What is the ambition of a female private secretary?

Money from the employer and honey to the outlander! She is a transport bee.

H. K. NOORANI (Talegaon)

I not only respect your pen but love you too, though I am a Muslim. What do you say?

Accidents happen!

What do you say of Bharat Bhushan?

A gentleman actor who loves work more than its wages.

E. D. ERNEST (Bangalore)

Which do you enjoy better: the first or the third kiss?

The first says "Well?", the third says "Thanks!" Between the two is the abettor, a partner in the thrill.

V. J. KESHAV (Bombay)

Will Nargis get more peace at Chembur than at Churchgate?

I don't know about peace but in Chembur she need not take her supper and breakfast alone.

K. G. MATHUR (New Delhi)

What will be the result of the Korean War?

Dr. Syngman Rhee will settle down in Japan.

Babs, how do you manage to be romantic in your office?

Isn't that a safe place for romance with my wife and daughter around? It doesn't leave behind any broken hearts.

Does Nehru fear a bullet?

No! Nehru is not afraid of his own life. He is afraid of a war.

S. K. RAHMAN SHAMSI (Gaya)

Do you approve of Mrs. Kripalani's proposal that the Indian Army should be sent to Pakistan to ensure the security and protection of the minorities?

Yes! We had promised to protect the minorities and as a nation of honour and noble traditions we must keep the promise.

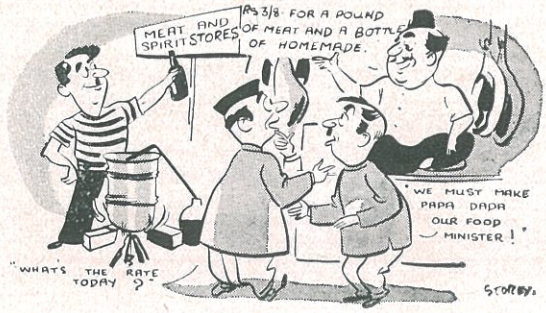
K. PONNUSWAMY (Poona)

Is it a fact that you started life as a chemist?

As a shorthand typist to a solicitor! Being a chemist was the seventh occupation.

Flesh, flesh, flesh everywhere! Where is the spirit Mr. Patel?

These are days of Prohibition, son.

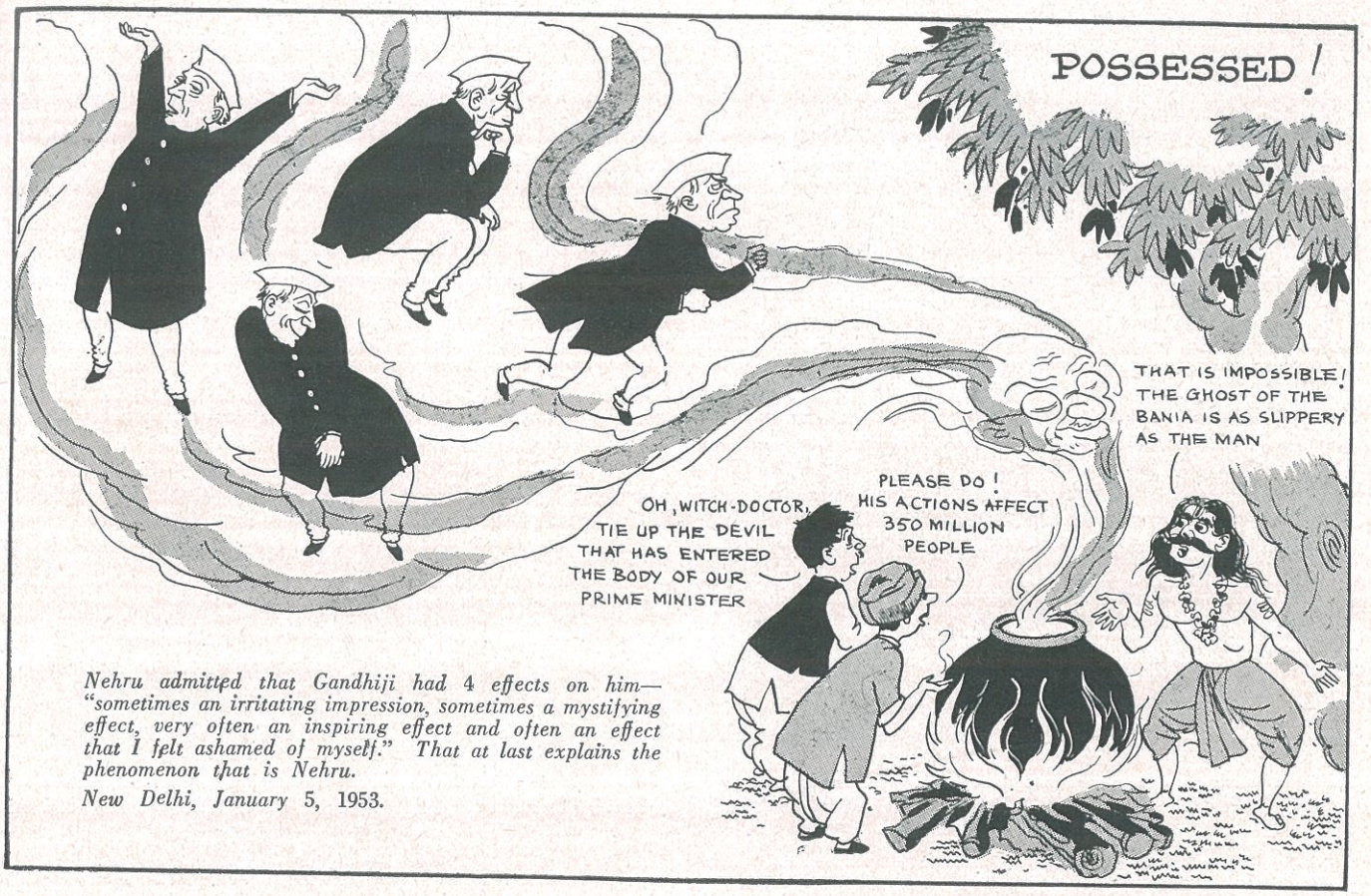

MEAT AND SPIRIT STORES
Rs 3/8 FOR A POUND OF MEAT AND A BOTTLE OF HOMEMADE.
"WE MUST MAKE PAPA DADA OUR FOOD MINISTER!"
"WHAT'S THE RATE TODAY?"
STURGY.

KANAK MALA JAIN (Delhi)

What do you think of Sajjan as an artiste?

A good supporting artiste!

Never look at a woman too closely to make a list of her defects in features. Look at the final amalgam—every mixture creating a new perplexing personality. Here is one more South Indian amalgam of art and sex that is giving new aches to a million hearts, not excluding the old seasoned one of her hero. Meet Padmini in "Mr. Sampat", the must-be-seen picture from the South produced by S. S. Vasan.


POSSESSED!
OH, WITCH-DOCTOR, TIE UP THE DEVIL THAT HAS ENTERED THE BODY OF OUR PRIME MINISTER
PLEASE DO! HIS ACTIONS AFFECT 350 MILLION PEOPLE
THAT IS IMPOSSIBLE! THE GHOST OF THE BANIA IS AS SLIPPERY AS THE MAN

Nehru admitted that Gandhiji had 4 effects on him—"sometimes an irritating impression, sometimes a mystifying effect, very often an inspiring effect and often an effect that I felt ashamed of myself." That at last explains the phenomenon that is Nehru.

New Delhi, January 5, 1953.

B. L. SRINIVASA MURTHY (Bangalore)

Has a bed a life?

It has a career.

MISS HAJERA H. KHATRI (Bombay)

If you are a Banjara, how is it that you are editing "filmindia" instead of driving mules?

Am I not still driving the Congress mules?

A. TABANI (Bombay)

How about a chat some day, neighbour?

What's stopping you? Any evening after seven!

GOPICHAND HALLEN (Saharanpur)

How is it that the future of democracy in the West depends on its survival in the East?

The once-exploited East contains Russia, a nation that provides an acid test to the white man's profession of democracy. The present overtures of the West are merely anxious attempts to justify the black past.

Is prohibition making people moral by law?

On the contrary crime has become an industry in Bombay and Madras.

These wives of the Ministers?

Not as bad as the wives of some I.C.S. officers!

Socrates called beauty a short lived tyranny; Plato, a privilege of nature; Theophrastus, a silent cheat; Theocritus, a delightful prejudice; Carneades, a solitary kingdom. What do you say?

Beauty is a glimpse of Divinity!

Who is the highly paid lyric writer in the Indian filmdom?

Pandit Indra! He gets Rs. 4000|- a month and never has old junk paid better.

Is it because of the general slump that the pictures have been flopping?

Yes, due to slump in intelligence! Good pictures are still making tons of money. "Chandralekha" collected over four crores of rupees.

I am speaking of a modern girl to you. Home is a prison to her, marriage a license, motherhood a crime and God a superstition. What would Baburao Patel be to her?

A midsummer night's dream!

R. A. BHANDARKAR (Bahrain, P. Gulf)

Do film stars celebrate their birthdays?

Producers celebrate stars' birthdays.

Those are eyes that will rush the sunset six hours earlier so that the moon may rise in them and make the night one long moment of romance. Shammi competes effectively with Madhubala in "Sangdil", a dramatic duel between hearts—hard and soft—produced and directed by R. C. Talwar.

BRIJ LAL GOYAL (Patna)

What are society girls?

Flowers from a flowerpot—blossoms of an evening.

MISS NIRMAL (Mercara)

Do you like women with a bit of temper?

Only a wee bit—just enough to make them look more beautiful!

R. SHANKARAN (Madras)

What happens when a psychiatrist goes mad?

Most of the psychiatrists are usually crazy. Splitting thoughts is a maddening game.

V. C. GOEL (Roorkee)

Every foreigner who comes to India admires the progress that India has made after her independence?

Clement Atlee discovered all our progress within a few hours chatting with Nehru. Indians, in comparison, seem to be a race of blind people.

DHARMENDRA SINGH VISHNOI (New Delhi)

Which one will you prefer: a Sindhi or a Punjabi girl?

That depends on the girl and the whirl I may be in.

G. S. KARVE (Kalyan)

How do these married ladies like Mrs. Prakash manage to find time to ask you questions?

Mrs. Prakash seems to be an intelligent woman. Instead of worrying her husband with questions she throws them at me and thus maintains harmony in the family. And in doing this she uses her afternoon leisure more profitably than do some of the evil-tongued wives of the I.C.S. officers.

MISS LALEN NOEL (Sirpur Dn.)

If your Man of Malwan presents you with a cocoanut?

He is using it himself these days and talking a lot of sense.

ANU BHATTACHERJEA (Bankura)

When do you laugh best?

When I see Chandulal Shah in a sharkskin suit on the race course. This joke cannot be described. It has to be seen.

R. CHELLAM (Coimbatore)

If there are train hostesses?

Passengers will get insomnia.

MOHAN LAL (Burla, Orissa)

Raj Kapoor does not advertise his pictures in "filmindia" regularly. Why so?

The Kapoors don't like "filmindia". Besides, Raj wants to buy "Girnar" in an auction.

PREM CHANDRA (Pilani)

My wife wants to jump from Home Ministership to Chief Ministership—perhaps following saint Morarji—but please warn her of the coming danger?

Haven't you a cane in your house?

How has Mr. Chandulal Shah adjudged that the "American screen is wide open to Indian films"?

He dreamt of it. Just as he thinks that he has produced 300 pictures.

Hira Films' "Shole" is said to be "a tale of burning tears". Are they using petrol instead of glycerine?

They are talking of the tears the producers shed waiting for Bina Rai to return from her free honeymoon trip.

H. T. MANSUKHANI (Lucknow)

Have you ever been cheated by a woman?

All my life! And I always thought I was more intelligent.

MRS. PRAKASH (New Delhi)

People take more interest in the word "Miss" and not in the word "Mrs." Why?

"Miss" grants a privilege, "Mrs." would be poaching. One is an ambition, the other is a crime.

You smoke, you drink and you take meat! What else, sir?

Everything else, madam! I am not a Morarji. I am a normal human being.

Why do women ask you to suggest names for their babies?

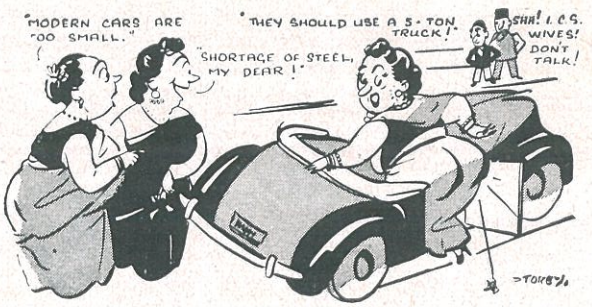
Women ask me to find them husbands also. A good man cannot escape public service.

What's the weight of Miss Gohar?

230 lbs.

Delhi is expanding and expanding and expanding!

So are the women there!



What sort of a Congressman are you?

I am an official critic of the Congress. It is an honorary job without applause.

What do modern boys learn in their colleges?

To be as nice as modern girls.

PARMANAND TIWARI (Indore)

Mr. Patel, have you tried democracy in your house?

It doesn't work. Autocracy works wonders.

RAJINDER NATH HURIA (Delhi)

It is said that an Englishman is never happy but when he is miserable, a Scotchman never at home but when he is abroad, and an Irishman never at peace but when he is fighting. What about an Indian?

An Indian is never productive unless he is in bed.

MANU G. BHAGAT (Bombay)

Do you think Asha Mathur will do full justice to the role of Ophelia?

No! She will fail in that role because primarily she doesn't look it.

You held Nimmi so close. Now please tell us what kind of eyes has she?

Dancing eyes—too fast to tune your heart with them.

How would you feel if you receive another proposal for marriage at this age?

My wife would be proud of me.

Do you think the Kapoor clan to be wonderful and amazing?

Of course! The Kapoors are a circus by themselves.

When they look sad, be sure that they have been frustrated in their designs. Because sorrow makes a woman look ugly, a woman rarely clings to it unless frustration overwhelms her desire to look beautiful. Wonder whether Nalini Jaywant is in that mood in "Chingari", a sparkling love tale produced and directed by S. Srivastava for Cooperative Pictures.

Dr. S. Radhakrishnan says: "One woman under a roof means peace and harmony. Two mean discord and jealousy. And three mean gossip".

Dr. Radhakrishnan is talking like an amateur. A one-woman man is not qualified to talk of two or more women. Woman is neither a mathematical nor a philosophical problem to be solved so easily.

H. RAGHAVENDRAN (Bombay)

Can Dr. Keskar sing classical music?

May be he is anxious to learn it on the radio.

S. M. KUMAR (New Delhi)

My heart within me says: "Love! Love!"

Then let the eyes search for dove, dove!

K. D. HINGORANI (Bombay)

Name the prize scandal of the year 1952!

The Five-Year Plan!

Come now, Mr. Patel, could anyone be so innocent and do as much lying and mud splashing as Shantaram did concocting that silly accusation against your fair reputation?

Shantaram is not innocent. He is a character assassinator.

How does anemic Rajkumari conduct the nation's battle for better health?

When they see her as India's representative at the World Health Organization, they immediately sanction funds to prevent further infection.

MISS A. MOOLKY (Bombay)

Are all Mangaloreans welcome at "Girnar"?

Only good-looking ones.

K. V. RAMACHANDRAN (Tellicherry)

Why don't you buy an aeroplane?

I can't afford an air hostess.

BISHAN PERSHAD (Delhi)

How best can an Indian waste money?

Isn't that Russian dame "Whiskey" very popular in New Delhi?

Do we get something more superior than a stenographer from South India?

The Vice-President of India?

A. M. AIYANNA (Mercara)

What is the remedy for dyspepsia?

Leave Coorg and try Rayalaseema.

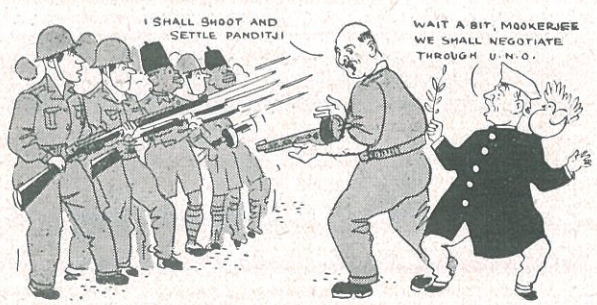
M. VIDYA (Ootacamund)

Is Shyama really so irresistible?

As my captions under her photos describe? No! My words often create rainbows of romance but remember rainbows have no foundations either on earth or in heaven.

How many times more will Nehru tell us about his dislike of foreign pockets in India?

Till someone else volunteers to liquidate them. And then when someone is ready to shoot and settle—?



In which direction runs the milk?

Everything runs out in this world—food, cloth, sex, shelter and even mother's milk.

How much love can you stand?

I can take the excess lying down.

MISS GIRIJA G. SAMBRANI (Dharwar)

Is Dilip angry with Nargis?

No! He doesn't like her hero.

What do you see in dew drops?

Tears which heaven sheds over the darkness that envelopes the world.

MRS. B. PRADHAN (Dharmsala)

Besides being an able editor, I understand that you are a good astrologer too. May I, therefore, know as to who will win in the next election?

The Congress! And that is not astrology but commonsense.

J. N. TIKU (Banihal, Kashmir)

You might have heard of the Praja Parishad agitation in our state. What will it result in?

Partition of Kashmir!

S. A. N. MURTHY (Hyderabad Dn.)

What does Shri Morarji Desai think of you and how does he feel when he reads your criticism of him?

Angry thoughts are cheap passions and don't deserve serious notice. I criticize Morarji, the Minister, whose actions affect the lives of 36 million people in this state. Morarji, the man, I like inspite of his fads. But he must not intrude his fads upon others.

KRISHAN DEV KOCHHAR (New Delhi)

How do you appreciate Prof. Einstein's reply in refusing the presidentship of Israel?

A wise Jew! Power corrupts thought. Einstein wants to think.

JUGAL KISHORE RUNGTA (Amritsar)

Sometimes I see you mention the word "Marwaris" only to show your dislike of them?

By "Marwaris" I mean capitalists and moneylenders who live by exploiting others. I don't dislike the community. Do you know that one of my best friends is a Marwari?

M. RUKMINI (Chittoor)

Why do stars vomit?

Sometimes their directors irritate them.

What do you think of the Maharaja of Gwalior?

A dead duck! What is the use of a rich prince who doesn't use his money and opportunity for the good of his country?

Is Low a Communist?

A cartoonist can't be a Communist. Communism has no humour.

What is heart failure?

The announcement of a funeral.

Do you know any treatment for pimples?

Epsom Salt!

What is Pushpa Hans doing now?

She is looking after her male Rhode Island Red.

Why are Tamil songs too long?

You need length to discover music in them.

Why do the actors shout in Tamil films?

To scare away the Andhras and save Madras.

Is Mohana an Anglo Indian?

No! She is a Goan girl.

How many hours do you spend with your radio?

Half-an-hour in one year!

What is happening to the Modi millions?

They have invested them in a rainbow, "Jhansi ki Rani".

My husband is getting slightly deaf. What do you suggest?

Kerosene oil! That will make him hear you in his sleep.

K. SRINIVASAN (Mysore)

What has Sardar Patel taught us?

That we can remove our nation's ulcers by police action.

S. SIVANANJAPPA (Bhadravati)

What is fasting in a starving country?

Unnecessary emphasis on food!

A dog sacrificed its life in saving its master's child from snake-bite?

Have you ever heard a story like that about man?

Dr. Avery Jones of London says that "the duodenal ulcer is a disease of civilization". Comment?

That is one definite proof that I am civilized.

Do you grow food in the garden of "Girnar"?

Yes, enough vegetables to provide roughage to thirty persons every day.

PRABHAKAR S. SONWALKAR (Aligarh)

Raj Kapoor's "Awara" is a vagabond rather than a wanderer in quest of some noble pursuit, knowledge or truth. "Yatrik" is a true depiction of an ideal 'Awara'. Your opinion please?

That is precisely the difference between Bombay and Bengal—in their culture and intelligence.

MISS KUSUM LATA RANI (Meerut)

I want an American type husband. What should I do?

Well, that is not possible. Hard currency areas are not under Open General License.

What have you seen which I haven't seen?

Aren't you a "Miss" still?

What are the necessary qualifications to be your private secretary?

Good looks, good figure, good address, good behaviour, good work, good appetite and good woman. I appreciate good things in others.

MRS. RAJANI DEVI (Bombay)

What do you expect from Dhanwanti Rama Rao?

Whatever she does is graceful.

How does Attaullah Khan judge his worth?

From the contracts his daughter gets.

Where is Chandulal Shah's heart?

In the Reserve Bank of India.

What are Anglo-Indian widows?

Fast-dying mother plants from the British seed —without flower or foliage.

Is Suryakumari lonely?

At her age and figure? Perish the thought!

What is your opinion about the Russian picture "The Fall of Berlin"?

It is an excellent picture, a bit lop-sided but inspiring nevertheless.

Are we anxious to rule Pakistan?

We don't seem to be anxious to rule India the way we are drifting.

Anglo-Indian ladies make very good mothers. True?

Yes, some of them provide the child with more than one father.

What is in store for Mrs. Kripalani?

She is destined to be a minister. Failing that she will be a sailor on our Five-Year Paper boat.

Do you trust Anglo-Indian girls?

They want only to be liked and I like them.

Why does Pandit Nehru lose his temper every now and then these days?

He has a guilty conscience. People in power often dress their guilt with anger to soothe their conscience.

MISS ROHINI PITALE (Bombay)

Do all fairy tales start with "Once upon a time?"

No! Our Five-Year Plan starts with "And when Nehru dreamt".

Why do all foreigners go to Rajghat?

To get their passport to heaven. Gandhiji is in charge of that department.

K. S. SANKARA NARAYANAN (New Delhi)

Nargis, according to a news report, is to act a male role in Raj Kapoor's film "Shri 420"! Are we short of good actors?

Nargis has probably ceased to attract as a woman. Raj has to find her some role.

K. C. SAXENA (Lucknow)

Why did Pandit Nehru go to Hyderabad with Maulana Azad?

To introduce the Maulana to his co-religionists! The one-time Congress 'dog' has now become a Congress lion and Nehru wanted to show the Muslims of Hyderabad the miracle wrought by the white cap.

BAL KRISHAN (Simla)

What is your honest opinion of Baburao Patel?

I think he is a nice chap who labours a lot to be misunderstood.

What is your five-year plan?

How can a man plan when fate decides the future? I work every minute and look up for the future.

What is the future of J. P. Narayan?

No leader has a future in this country as long as Nehru is the Prime Minister nor has the country any future.

Who is Tulyar?

That is Rita Hayworth's horse-in-law!

You say that Pandit Nehru is a coward but he licked the Nizam very well?

He did not. Sardar Vallabhbhai Patel did that. Nehru did his best to delay the police action.

K. KRISHNA IYENGAR (Madras)

A rape a day . . . . . ?

Keeps Pakistan gay!

My wife prays twice, while going to bed and while getting out of bed?

She seems to have a dangerous bed. Or is it disappointing? Poor girl!

LATCHMI (Nandikotkur)

If Dhritarashtra had not been blind?

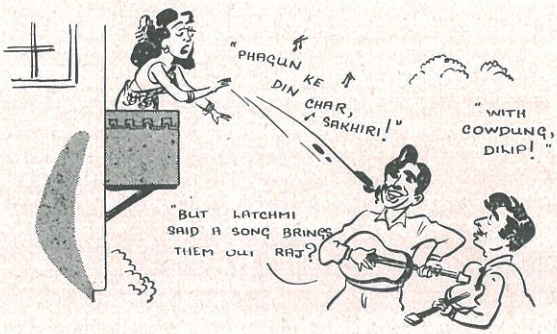
He would have practised birth control.

What is the greatest joke of today?

India's Korean Peace Plan!

Do you know that you can get land for a song here in Rayalaseema, a girl for a song in Mysore state, but in Madras city not even a handful of mud for a song?

Tell me, do the girls in Mysore need a film song?



RAMLAL (Farukhabad)

Why was S. S. Vasan not included in the Indian film delegation to Hollywood?

He was invited but he refused. He didn't fancy charity.

BASHAMBAR LAL (New Delhi)

Who paid for Miss Henderson's voyage to U.K.?

I did! Any objection?

Are you a member of the Bharat Sewak Samaj?

As a Congressman, I automatically belong to all Congress rackets.

MRS. RADHA B. HARISINGANEY (Thana)

Why doesn't Nehru also observe one day's silence in a week like Gandhiji?

Gandhiji had to think.

MISS SUNANDA VAIUDE (Bombay)

What should we learn from the Chinese?

To cultivate a passion for freedom.

K. C. KARUNAKARAN (Cannanore)

A news item reads: "A jury of North Carolina farmers at Yanceyville took five minutes to convict a Negro of "assaulting" a 19 year-old white girl by "leering" at her from a distance of 60 feet. When he allegedly saw Mrs. Jean Boswell, the Negro, Mack Ingram, 45-year-old father of nine children, was driving by in his car. She was on the pavement. Ingram, liable to two years' jail will appeal."

Doesn't that reveal to you the complexion of American democracy?

MRS. UMA JAIN (Delhi)

If your realism and Nehru's idealism combine?

India will soon compete with Russia.

S. MOHANSINGH (Bombay)

How do you view the happenings in Jammu?

A beginning of the end of the Kashmir problem!

M. Y. SONALKER (Bombay)

What is film journalism to the Marwaris?

An excuse to get the right introductions.

CHATURBHUJ SAMPAT (Bombay)

What happened to the Film Inquiry Committee's report?

Shelved! I had predicted that.

M. ANNAMALAI (Papanasam)

Who will be benefited by the Five-Year Plan?

Contractors and government servants! They will have a five-year long Divali.

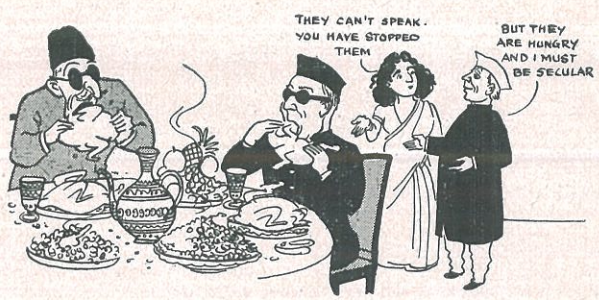
P. S. RAMANATHAN (Calcutta)

Why is Nehru so conspicuously silent about the Portuguese pockets?

Nehru is waiting for Vasco de Gama to return before he puts his armour. Do you expect Nehru to fight?

Why is Asaf Ali so silent these days?

Busy enjoying India's bounty! People who have food in their mouth cannot speak.



AMUL KRISHNAN (Madras)

Why are you fond of oysters?

Because I rarely get them.

How do you like Vyjayantimala?

A fan of hers, one Varadappa Chettiar of Madras, once told me that she is very good.

It is said that a man should marry a woman who is less educated than himself. How is it that you married a M.A.?

I wanted education in bed. I am an invalid.

I wait eagerly for the first of each month. Do you know the reason?

Are you in love with your grocer? That is his date.

Is the first night a pilgrimage?

Yes, for the Hindu woman. She meets her god on earth.

Why is your secretary's photo seen so often in "filmindia"?

Readers want my photograph every month and I have to dilute my face with something more pleasant.

DHANNA RAM MIRDHA (Jodhpur)

Please let me have the address of Nina Maker?

Miss Nina Maker, "Gul Bahar", Dhobi Talao, Bombay.

NARENDRA NATH CHOUDHURI (Delhi)

What is the future of Sanskrit in free India?

Sanskrit has no future. It is too difficult a language for the masses but it will always remain a glory of scholars.

Can faith and reason go together?

Faith need not be blind nor reason too suspicious. Don't they both meet in God?

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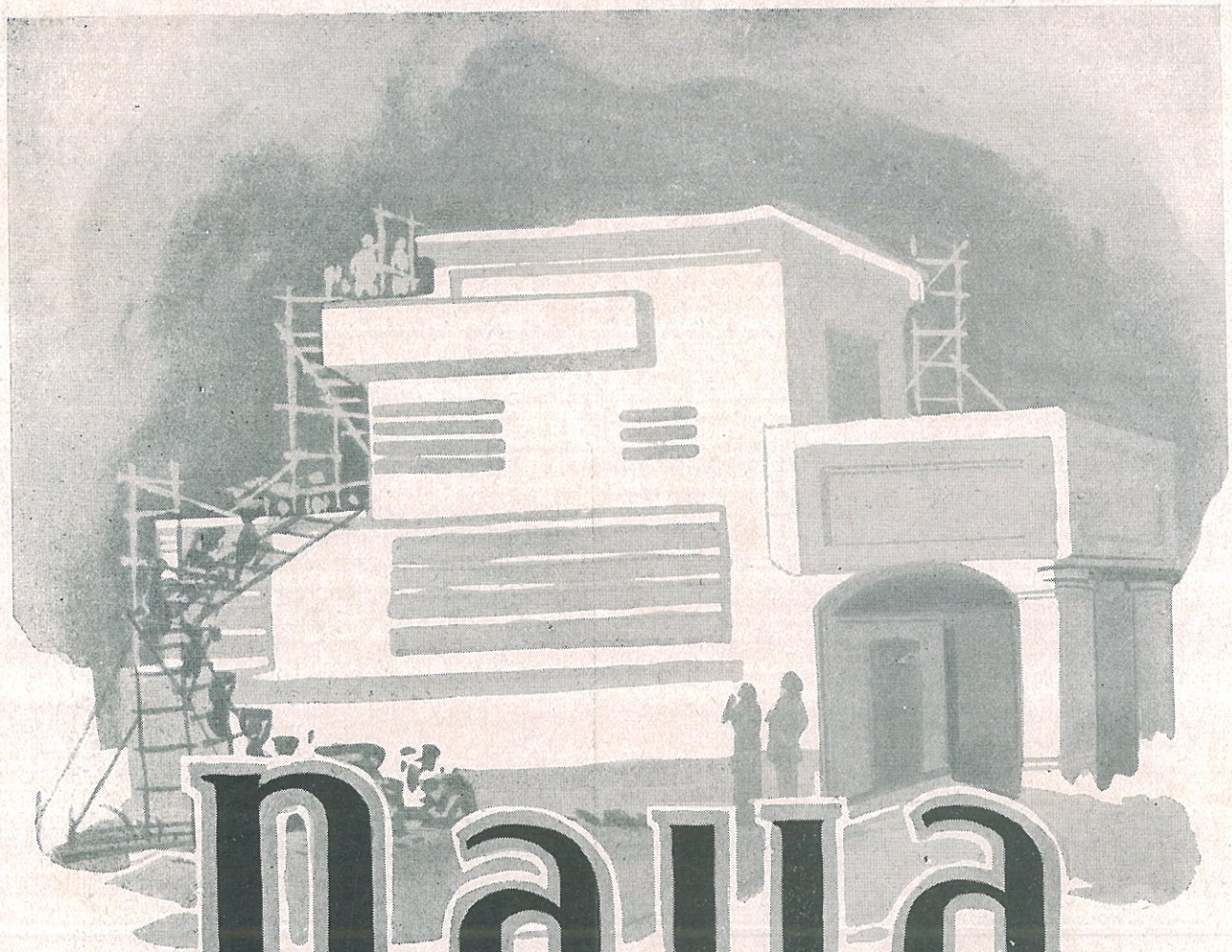
In awarding prizes the Editor's decision shall be final and absolutely binding and no correspondence will be entertained.

The names of the prize-winners will be announced in "filmindia" every month and the prize money will be remitted by money order while the copies of "Grey Dust" will be sent by registered post.

PRIZE WINNERS FOR FEBRUARY

1st Prize to Mrs. Prakash (New Delhi); 2nd Prize to H. L. Sethi (Poona); 3rd Prize to M. Rukmini (Chittoor); 4th Prize to Miss Ameri Ayengar (Fatehgarh); 5th Prize to Prem Chandra (Pilani); 6th Prize to Gopichand Hallen (Sahranpur); 7th Prize to Mata Din Agarwal (Kanpur) and 20 consolation prizes to the following:—Aziz Ahmad Khan (Sasaram, Bihar); Miss S. Devi (San Francisco, U.S.A.); K. S. Sheel (Simla); Mrs. D. S. Fernandez (Thonnakal, Travancore); S. D. Tewari (Paramaribo, Surinam, D.G.); A. S. Dabu (Alexandria, Egypt); Mohindar Singh (Hoshiarpur); H. K. Noorani (Talegaon); S. K. Rahman Shamsi (Gaya); Miss Hajera H. Khatri (Bombay); R. A. Bhandarkar (Bahrain, P. Gulf); Brij Lal Goyal (Patna); V. C. Goel (Roorkee); Dharmendra Singh Vishnoi (New Delhi); Miss Lalan Noel (Sirpur Dn.); Rajinder Nath Huria (Delhi); Mrs. B. Pradhan (Dharmsala); Krishan Dev Kochhar (New Delhi); Jugal Kishore Rungta (Amritsar) and Prabhakar S. Sonwalkar (Aligarh). Money orders and copies are being sent to all the prize winners.



naya ghar

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D. D. KASHYAP

Music by
SHANKAR JAIKISHAN

Starring : GEETA BALI, LEELA CHITNIS, BEGUM PARA, RATAN KUMAR, SHEKHAR, JAGDEV

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Trembling on the frontiers of youth this beautiful damsel of Maharashtra has not yet met with distress. Innocence is still Shakuntala's best recommendation. She is the child of the movies. Having won stellar honours as a child artiste, Shakuntala has now stepped into glorious maidenhood and more attractive roles. Meet her once again in "Jhamela", a social entertainer produced and directed by Bhagwan for Bhagwan Art Productions.

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(HAMLET)

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Man tries to present a new face for every facet of life to claim harmony and familiarity with the world around. That is the gentle way of life Bhagwan has chosen for himself and in its pursuit Bhagwan has to make many faces—and all acceptable to the people around him. People call this acting but it is an art of living which few can practise without irritating the neighbour. Meet this versatile genius in "Jhamela", a song and dance entertainer produced and directed by Bhagwan himself for Bhagwan Art Productions. It seems to be a one-man show with two good-looking girls—one causing a pistol to be pointed at his head.

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Music : MOHAN JUNIOR
Lyrics: KAIF & INDIWAR
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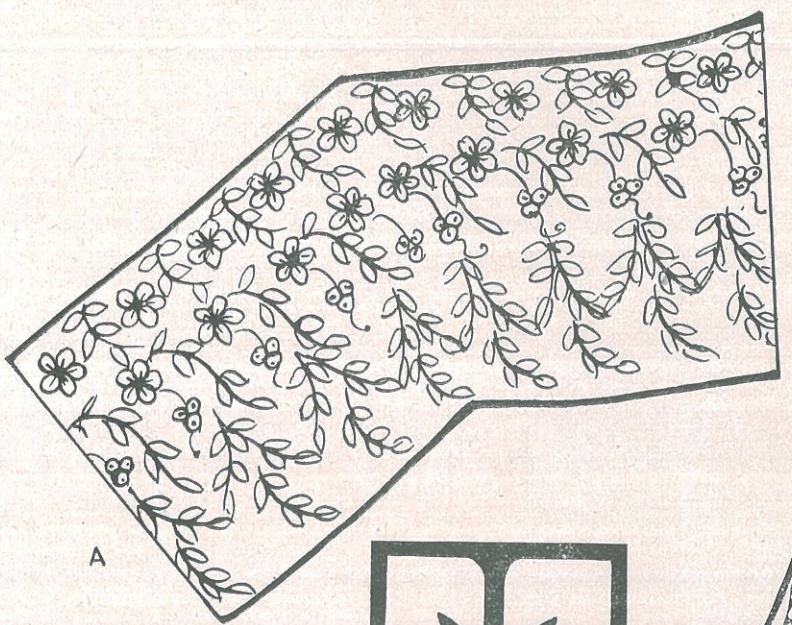
When pleating the sari take great care that the pleats fall as gracefully as sketched. The bag to match completes the scheme.

A well-dressed woman should find a positive pleasure in the way she feels in her clothes. Just remember that every time you dress you'll be "A simple woman beautifully dressed, to please, to soothe and to attract."



A

B

AMIN

On the Border of Asam

ALL THESE LOVELY WOMEN
DREAM OF HIM
THINK OF HIM
TALK OF HIM

WHO IS HE

Sunder Films

Tasveer

with all Women & no Man

PRODUCED & DIRECTED BY

G. P. Pawar

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With the old of Yesterday.

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Why do you remember a lovely woman?

For many things: for her beauty and certainly for the exquisite impression her tasteful clothes leave. That's why artistic apparels are so important to the woman who wants to be remembered. (and which woman doesn't?)

The above motifs are of Abhala Sequins & beads Bijora (Cutchi) work. Embroider the above pattern in any shade to suit your sari. Luscious pink, sparkle white, sky blue, sun maize, soft seafoam, spring navy, and glamour black.

A. Abhala motif with stem and buttonhole stitch. Embroider in Yellow red and green colour thread on black.

B. Embroider with sequins and beads on green colour material.

C. Cutchi or Bijora work. Embroider with red and black thread on yellow cotton material. The above motifs are designed for your taste, each expressing individuality. A woman should find a very positive pleasure in the way her clothes feel, to be remembered.

The Indian Press Hail Mr. Sampat

"The Times of India"

"....remains first rate entertainment enlivened with a sharp wit that keeps one tittering or roaring with laughter...."

4-1-1953

"The Bharat Jyothi"

"....A good satire on society and on the burning political and social problems. 'Mr. Sampat' will be widely acclaimed as yet another picture in the tradition and standards set up by Gemini Studios...."

28-12-52

"The Hitavada"

"From beginning to end the picture is full of entertainment...."

3-1-1953.

"The Nagpur Times"

"...'Mr. Sampat' is a new revelation of the potentialities of the screen..."

11-1-1953.

"The Sunday Standard"

"...'Mr Sampat' is purposeful comedy and subtle satire. Seldom do we see such a happy blending of entertainment and education...."

4-1-1953.

"Filmindia"

"...The picture is packed with numerous sparkling bits of vivid satire—all cameos of superb art and intelligence. Mr. Vasan's direction is remarkably intelligent and versatile... Speed is half the success of this sparkling satire. 'Mr. Sampat' must still be called the best stream-lined satire ever presented on the Indian screen..."

January 1953.

"The Sereen"

"...Gemini Studios 'Mr. Sampat' would seem to be the answer to a growing public demand for screen fare with a difference...."

2-1-1953

"Sport & Pastime"

"...with a veneer of satire, rarely seen in an Indian film, it distinguished itself from others..."

3-1-1953

"Filmfare"

"It is a punch-packed, gag-filled story. Motilal translates the character with vivid realism, polish, restraint and naturalness of a sort that could be expected from few other artistes..."

23-1-1953.

A GEMINI PICTURE

OUR REVIEW

"Goonj" Is Good Old Nonsense!

Picture Contains Neither Purpose Nor Entertainment!

The grey hair on D. N. Madhok's head does not necessarily prove the existence of grey matter inside it. He seems to have greyed his hair in the sun and not in the experiences of life. He is still at the old game of telling some sick love tales about an imaginary people who more than tax the imagination of the audience.

As a veteran in this industry and as a man who must have experienced the various lights and shades of life in the many years of his own life he should have given something vitalising instead of this insipid and worthless love tale devoid of interest and purpose both. The Madhoks of our film industry should know that the days when they could beguile audiences with innocent fairy tales are gone or at least are fast going. In the present phase the society is composed of human beings equipped with varying degrees of consciousness of the society itself and anything which does not stimulate this consciousness is not likely to interest the people and will sooner or later burn itself out like the midnight lamp.

The way we see hordes of film writers weaving their stories round fictitious people and fictitious surroundings we are led to the inevitable conclusion that our writers either walk through life with their eyes closed or they are shamefully incapable of reconstructing even a small slice of true life on the screen. In any case, the mere fact that today a large number of productions eagerly claim that their stories have nothing to do with real people or real life is a grave indication of the industry's incarceration in futility in so far as it is expected to play a role in the progress of society and is incidentally a portent of the disgraceful decadence this industry is rapidly sinking into. Art in any shape or form in the world must have its roots in the people and only when it sucks its life-blood from them can it have any hope of survival.

The men behind Kwatra Art Productions' "Goonj" seem to be a sorry pack of social idlers who have nothing worthwhile to give to the world by way of a purposeful and entertaining motion picture. An old stupid yarn, an old theme without having been harnessed for any purpose, a background which does not exist and people who have been denied even the consolation of having their prototypes anywhere on this earth constitute this monotonous and lifeless picture call "Goonj" which but for its name we would have mistaken for any old picture. Madhok should be ashamed of having written it, Phani Majumdar should be ashamed of having directed it and H. S. Kwatra should be ashamed of having produced it. "Goonj" is hardly a picture worth talking about. It is a sample of the virus of decadence that is eating into the vitals of our body filmic.

VILLAGE TRIANGLE

Madhok's old tale is about a boy Shaloo and a girl Mona. Shaloo belongs to one hilly tribe and Mona belongs to another. Shaloo comes to Mona's village along with the rest of his companions to do some rural business transactions. He looks at Lakhiram's daughter Mona and she looks at him and both fall in love. In the meantime a useless widower, Bindroo manages to transfer his child from his lap into that of Mona while she is absorbed in thinking about her heart-throb Shaloo.

★ ★ ★

That is a ticklish part in a woman to catch. It almost amounts to stabbing her in the back. Madhubala seems to be helpless in the arms of Dev Anand in "Arman", a romantic tale directed by Fali Mistry.

Now we are told that it is the custom of this village that if a maiden takes a child from a widower's lap into her own it amounts on the part of the girl to a tacit approval of the widower as her future husband. Bindroo knew this custom too well and having tricked her into taking the child from him he now presses on Mona and her father for the marriage. Mona tells her father that she has been deceived but Lakhiram not able to make up his mind on the matter asks Bindroo to postpone the marriage for some time. And during this respite Mona and Shaloo indulge in the usual romance till arrives the time when Shaloo has to return to his village. Both exchange a lot of promises and finally Shaloo goes away promising Mona to come back shortly to marry her.

On returning to his village Shaloo discovers that his elder brother Kishan has already got him engaged to Rangi, a girl from a rich family in the village. Shaloo tries to protest against this marriage and gets whipped by his brother who prefers his death to his refusal. Shaloo now lies in bed healing his wounds while Kishan sets out for Mona's village this time. Mona is disappointed to learn that Shaloo is not with the caravan. She asks Shaloo's companion Dharma about it but he is not able to satisfy her anxiety. At this stage Bindroo finds his patience exhausted and openly accuses Mona of having an affair with Shaloo. While on hearing this Mona's father gets enraged, Kishan rushes home to see that Shaloo gets married to the girl he is engaged to.

After Kishan and Rangi's brother, Choudhari, both have coaxed Shaloo to marry Rangi with the help of loaded guns everything looks settled and preparations begin for the marriage. At Mona's village Bindroo brings things to a crisis and calls a 'panchayat' which declares that Mona will have to marry Bindroo. Lakhiram defies this decree and in the resultant fracas gets beaten up. But when he finds Mona returning to the village after an unsuccessful attempt at eloping with Shaloo he agrees to Mona marrying Bindroo and here also preparations begin for marriage.

But now this Dharma fellow takes it into his head to create some more trouble. While at Mona's village he had given her a promise that he would soon send Shaloo to her and Mona had adopted him brother in a hurry to ensure that he keeps his promise. So now Dharma reminds Shaloo of his dejected beloved waiting for him with tearful eyes and Shaloo asks him to find a way out so that he may go back to Mona. Dharma strikes on an idea and sending away Shaloo to Mona takes his place as the bridegroom. This hoax is soon discovered and Dharma gets what he seems to deserve for unnecessarily trying to play Cupid—a bullet in the chest. He dies kissing the armlet

which Mona had tied to his arm. Adopted brothers always make loving martyrs.

Away at Mona's village Shaloo arrives just in time to carry Mona away before she is married to Bindroo. And now in the end we see Shaloo and Mona riding fast on a horse like a modern edition of Prithviraj and Sanyukta chased by Kishan, Choudhari and Bindroo, all on horsebacks with guns in their hands. This chase becomes so exciting that the director forgets the direction in which his characters are supposed to run with the result that all the riders run in all directions with probably even the director not knowing who is chasing whom. At last Shaloo and Mona are driven to a hill-top and as Shaloo tries to jump the horse to another hill-top the horse feels his life pretty messed up between lovers and lunatics and decides to go down into the abyss along with Shaloo and Mona. That ends Madhok's tragedy.

GOOD AND BAD

To talk about other merits in a picture whose story is too outlandish for any land and whose characters look and sound idiotic is like applauding a singer for his dress. However, the picture is not bad technically. Photography is quite good though recording is not so happy. Sets are also interesting enough considering that the picture is produced at Shree Ranjit Studios. Songs and dialogue reveal some usual Madhok philosophy, another name for nonsense. Madhok however gives rhythmic phonetic twists to one of his songs and exploited cleverly by the music director it becomes a popular song. Phani Majumdar's technical direction is average and in the emotional phases he is mechanical and unconvincing.

Suraiya as Mona is rather charitably photographed in this picture and does not look bad at places. She does her work sincerely and sincerity is all she can give, for, talent she has hardly any. Suresh hasn't got himself any new face yet and the old one seems more belonging to a loafer then to an ardent lover. Still he doesn't make such a bad Shaloo. Sapru just delivers his dialogue while Randhir does some nice character acting inspite of his unconvincing appearance. Madan Puri as Dharma is better than Suresh both in looks and work. Majnu as Bindroo disgusts.

Finally, Kwatra Art Productions' "Goonj" is another picture which has nothing to do with real life and real people. It serves neither purpose nor the cause of healthy entertainment. And it is indeed a pity that the 356,829,485 living, kicking and suffering people inhabiting the Republic of India do not interest our film producers.

GOONJ

Producers:	**Kwatra Art Productions**
Language:	**Hindustani**
Story, Dialogue & Songs:	**D. N. Madhok**
Music:	**Sardul Kwatra**
Photography:	**H. S. Kwatra**
Sound:	**Mohan Dadhich**
Cast:	**Suraiya, Suresh, Sapru, Majnu, Madan Puri and Randhir etc.**
Released At:	**Novelty, Bombay**
Date of Release:	**19th December 1952.**

Directed By:
PHANI MAJUMDAR

OUR REVIEW

"Shisham", Mishandled, Manhandled Boring Stuff!

Boring And Monstrously Nonsensical Picture!

'Shisham' is the name of a tree. It is a useful tree and its timber is tried, reliable and renowned. In this world it serves a useful social purpose. Aneel Pictures Corporation's "Shisham" is the name of a motion picture. It serves no purpose. It is not intended to either. The only 'purpose' it is supposed to fulfil is to yield some profits to its makers. The picture does not suggest that it is going to do so.

The conversion of picture-making into a sort of a public profession for anybody who doesn't seem to have any other legitimate work to do is becoming a dangerous game. Inspite of its being labelled an industry and inspite of all its commercial background and foreground, picture-making is essentially a conscious artist's job. In the present economic set-up it may be difficult to make a picture without the help of a rich financier but it is not impossible. But without artistic people behind it, it is certainly impossible to make an artistic picture. In India we produce impossibilities rather than artistic pictures. And our only investment in the pictures is money almost to the exclusion of brains.

For where else in the world can you find a story writer and a film director who can conceive a character like the hero of "Shisham" with their senses in order? Nobody without running the risk of being called an idiot can think of a young rich man who drives in his Jaguar Sports (price about Rs. 30,000) to a forlorn place to indulge in painting, who on witnessing the accidental death of his fiancee is so grieved that he instantly wants to commit suicide and not succeeding at that goes to a remote village to dwell in the man-forsaken, God-forsaken ruins of an old structure without giving a thought to the primary, fundamental and unavoidable necessities of life, who not only does not bother about food and other things but spurns such offers which the usual screen village maidens insist on giving him, who when he does break his fast still insists on living within the broken and grass-covered walls of that ruined building and manages to lead an otherwise normal life which includes regular eating, shaving, changing, sleeping, painting and of course loving. And yet all this is only a glimpse of the large-scale nonsense which is turned out by "Shisham". The entire story with every character and every situation is simply permeated with indefensible stupidity. And whatever good is left after all this does not make enough ground to encourage such misadventures in the motion picture industry.

BELIEVE IT OR NOT

Raj is a romantic young man who is shown painting something on a canvas at some out-of-the-way place. His fiancee Kusum visits him there and begins to sing a love song. The song induces her to embark on a dangerous career of hopping and jumping which comes to an abrupt end when she misses her foot and falls down into a river flowing nearby. Raj also jumps into the river to save her but not being able to do that wants to drown himself. At this moment a stranger decides to appear there and after hauling Raj out of water and after giving him some cinematic artificial respiration enables him to sit up. On regaining his consciousness Raj resents the stranger's interference in his process of self-extinction. The stranger gives Raj some talk on the usefulness of life and the undesirability of suicide and after taking a promise from him to the effect that he would never again attempt suicide the stranger goes away leaving Raj as wet as he had found him.

Raj and the director forget all about the two cars which had brought the lovers to this spot and Raj takes to wandering till he reaches the outskirts of a village where he meets two inevitable village maidens. One of them is called Shisham, the daughter of the headman of the village and the other is called Chano. Both take a lot of interest in this wandering and dazed phenomenon and ask him a lot of questions. Raj refuses to reply and only asks if he could live in the old and shattered building nearby. The maidens say he could and he pitches his tent there.

The two girls then go away but Shisham having already found a soft corner in her heart for him brings him some food and an oil lamp the same night and entreats him to eat. Raj again refuses to eat or to talk and asks to be left alone. Shisham leaves him alone for the night but the next morning she again comes there along with her companion Chano. They find that he has not eaten anything and so they begin to circle round him pestering him with one thing or other till he accidentally addresses Chano as sister. This fills Chano with ecstasy and immediately snatching a shred from her dress ties it round his wrist thus adopting him as her brother and now she requests him to eat something in the name of their new-found relationship. Raj condescends to take some milk and that sets a happier ball rolling.

Shisham's visits to Raj become frequent and she soon falls in love with him. Living in that dilapidated building Raj keeps on receiving all the things necessary for existence including food, clothes and even

the shaving apparatus. He manages to get some canvases and colours also and renews his painting which had been interrupted since his last fiancee decided to jump into the river. Raj agrees to paint a portrait of Shisham and while doing so he also falls in love with Shisham. To provide the third leg to this romantic planchette another village girl called Laado begins to hover around Raj apparently in the hope of finding an outlet for her surcharged libido. Raj of course insists on her keeping her distance from him.

In the meantime Shisham's father goes to the city to fix up his daughter's marriage and by the usual coincidence her husband-to-be turns out to be the same stranger who had saved Raj from drowning himself. When Shisham's father returns to the village he comes to know of Shisham's intimacy with Raj through Laado's violent jealousy and immediately puts a restraint on Shisham's movements. Not satisfied with this, Laado, out of jealousy and unsatiated desire, cooks up a story and gets Raj beaten by her brother Gola and his associates. This sends Raj to the hospital in the city where his long-waiting mother is soon able to pounce upon him. But not willing to go back to his mother Raj steals out of the hospital and once again meets the stranger who had saved his life. On his invitation Raj consents to be his guest for a few days and to attend his forthcoming marriage.

Just before the marriage, however, Raj discovers that his beloved is going to be married to the stranger but he does not propose to do anything about it. But character sketching being the least serious thing in the picture any character can do anything and so it is Laado who decides to bring the two lovers together and explaining the tragedy of Shisham and Raj to Raj's saviour who had come to marry Shisham she asks him to give up the idea of this marriage. Believe it or not but this man readily agrees to Laado's suggestion and consents to be declared as suffering from tuberculosis so that his marriage to Shisham may be stopped. Right before the ceremony Laado collects a crowd of villagers who object to the marriage on the ground that the bridegroom is afflicted with T.B. This gives rise to some commotion which soon dies when the would-have-been husband admits as suffering from T.B. The marriage ceremony is instantly given up midway and everybody quietly disperses. Finally Raj and Shisham are united thus bringing to an end another torture device from the Indian film industry.

NUTAN, A SAVIOUR

The story is monstrously nonsensical and the picture has been made it seems with a sure eye to make it absolutely bereft of any intelligence. Only a purblind director could have dared to present such brazen absurdity to the public. Even technically the picture is nothing to gloat over. Recording is bad and though photography is not unpleasant it does reveal a marked deterioration in the work of Bombay Talkies' technicians. Dialogue is the usual meaningless talk. Lyrics are not so bad and Roshan's tunes turn one or two compositions into pleasant songs. Kishore Sharma's direction is very poor. He is also reported to have written the scenario while another fellow is said to have written the screenplay. Since neither we, nor any film theorist nor even Hollywood is aware of the practical distinction between the terms 'scenario' and 'screenplay', we can not comment upon the respective jobs they did but we do know that a pretty stupid mess has been made of the script-writing job.

From the artistes, Nutan springs a surprise in this picture with a really able performance. In the role of Shisham she reveals a rare vigour, sincerity and abandon and in a large manner compensates for the extreme boredom inflicted by the picture. Since the cameraman was kind to her she has a charming face to offer this time. Her only disadvantage is her figure which by no stretch of imagination gives an indication of mature womanhood. At the moment she needs all the starch in the world. Nasir as Raj looks fairly ugly and unimpressive. He is irritatingly stereotyped and doesn't seem to put his heart into his work. From the rest with the exception of Gulab all are useless including Gope, Kuldip and others.

In short, Aneel Pictures Corporation's "Shisham" is 13,000 ft. of mishandled and manhandled celluloid and it may be of more use charred than screened.

SHISHAM

Producers :	**Aneel Pictures Corporation**
Language :	**Hindustani**
Story :	**Shadaab**
Dialogue :	**Abid Gulrays**
Scenario :	**Kishore Sharma**
Lyrics :	**Indivar, Udhav, Kaif etc.**
Music :	**Roshan**
Photography :	**Rocque**
Sound :	**J. M. Barot**
Cast :	**Nutan, Nasir, Kuldip, Indu and Gulab etc.**
Released At :	**Imperial, Bombay**
Date of Release :	**19th December 1952.**

Directed By :
KISHORE SHARMA

OUR REVIEW

"Nirmohi", Another Nail In The Coffin!

Patent Stupidity Kills All Entertainment!

Sheetal Movies seem to belong to that tireless band of producers who are furiously preparing for a full and final burial of the Indian film industry. If these stalwarts continue their efforts at the present pace it wouldn't be long before we would have finally killed and buried this sorry industry. Anyway, Sheetal Movies can be sure that when the obituary of this industry is written, the mention of the nail they have driven into the industry's coffin will not be forgotten.

Their "Nirmohi" is just another packet of some junk and jabber which the producers insist on calling a story the like of which, they are sure, we have never seen before. And because they insist that it is unique it is also humbug. We have seen before similar nonsense which had more nonsense than has "Nirmohi". This, however, need not dishearten the producers of this picture because even if they do not get a first prize for stupidity they do run away with a consolation prize.

The story tells us about a young girl Rajni who lives with her step-mother and step-brother. She has a girl friend and the girl friend has a brother called Kant who seems to be a direct descendant of langurs. Kant's sister celebrates her birthday and this brings Rajni and Kant together and now as anybody familiar with Indian pictures can guess once they come together they wish to remain together for ever. After their love has developed at the usual Ghodbunder outdoors into an incurable affliction, Kant finds that he has to go to Nagpur to complete the training in journalism which he was taking. This ordinary step in the direction of holding one's body and soul together becomes a 'call of duty' and throws a fly in the ointment of love. Rajni feels upset at the thought of parting from her lover but Kant consoles her with the promise that he would return after three months. After these heart-breaking preliminaries are over, Kant proceeds to Nagpur but not before the director has surrounded him with a vague aura of sacrifice and martyrdom as if Nagpur had been shifted to somewhere in Korea.

REJUVENATED LOVE

The love-sick Rajni returns to play carrom with her brother. At this stage another young man, Roopchand, walks into Rajni's house. This Roopchand, we are told, is Rajni's late father's business partner and was managing his late partner's mills till his own wife decided to quit the world. This rather shocked Roopchand who lost all interest in the world and decided to lead a sort of hermitic life, since it was not customary to commit "sati" for male Hindus and in any case it was an unlawful practice. So now Roopchand had come to hand over all the ownership documents to Rajni's mother and to intimate her of his wish. Rajni's mother feels helpless and wails loudly about the impoverishment she thinks is waiting round the corner as she has nobody to whom she can entrust the management of the mills. Indeed a poor and helpless soul! Only in the Indian film industry would a story-writer discover poverty and helplessness

in a woman who inherits a number of mills from her husband. And probably there is a law in this country against selling your property and keeping the cash at home in your safe!

However, soon Roopchand discovers that Rajni is an exact image of his late wife in looks. This discovery brings back all his desires to him and he feels uncontrollably attracted towards her. Rajni's mother also feels that if she can get Rajni married to Roopchand she would be able to solve the problem of her mills. She suggests the idea to Rajni but Rajni, already love-smitten, refuses flatly to even look at him twice. This creates some usual noise which makes Rajni trip on the stairs and fall down unconscious. Now Roopchand begins to attend on her and sees so much of her that he decides to marry her by hook or by crook. So he gets a loafer friend of his to pose as a doctor and declare Rajni as suffering from tuberculosis. Having seen herself in the mirror Rajni readily believes the hoax.

In the meantime three months pass away and as promised by him Kant returns home and tries to renew his activities with Rajni. But not willing to impart her disease to her lover Rajni refuses to marry Kant and leads him to believe that she is attached to Roopchand. This rattles Kant and he goes back to join the newspaper office. Finding that Rajni is convinced of her disease and of her hopless future Roopchand offers to marry her. Rajni's mother begins to doubt Roopchand's sacrifice in marrying a girl he knows is suffering from T.B. but Rajni and Roopchand relinquish their claim on the mills and soon get married. When Kant comes to cover this wedding with his camera and finds Rajni in the bride's place he gets another attack of frustration and immediately gets enlisted as a war correspondent in an unspecified war at an unspecified place.

MALE "SATI" AT LAST!

Roopchand and Rajni spend their honeymoon in an atmosphere of gloom and sadness, Rajni permanently wearing a sad face. Even this gloomy honeymoon comes to a quick end when Rajni accidentally discovers the phoney doctor and the cruel lie about her illness. Accompanied by Roopchand's servant who was also her late father's servant she leaves the house and goes away. Roopchand, who wanted to leave all the worldly pleasures after the death of his first wife, commits suicide when he is deserted by a second wife.

With her husband dead and her lover on the war front, Rajni begins to live with the servant as her adopted father, a more miserable life. In the meantime she manages to bring forth a child who adds to her worries. The servant does some loose jobs to bring home some money but soon comes back to rest on a cot after an accident. In her turn Rajni goes out looking for a job but only succeeds in getting herself molested and while defending herself receives an ugly burn on her cheek. After her wound heals she ventures out once again for a job. She goes to a prospective employer's bungalow and awaits his arrival in his drawing room. When this employer arrives Rajni discovers that he is blind and that he is none other than her old lover Kant. The old flame of love is rekindled and after a little sigh and sob game the two embrace each other and bring the whole stupid thing to a relieving end.

SILLY AND STUPID

The inventor of this 'piece de stupidity' seems to be a visitor from space for he doesn't seem to know much about this world and its people. He thinks that if you have a friend who can pose as a doctor, you can declare anybody as suffering from anything. He thinks that a woman who owns mills in plural is a poor and helpless soul. He thinks that a man either wants to become a hermit after the death of his wife or he ruins the life of another girl. He thinks that an educated modern girl after the death of her husband prefers to live alone with a servant to going back to her mother. He thinks that if you go to war as a correspondent you come back a wealthy mule to flaunt a bungalow, a car, chauffeur and what not. In short, he thinks that everything stupid is not only possible on this earth but is commonly done. The same person is the director of this picture. That can give you a fairly good idea of what kind of a picture this is.

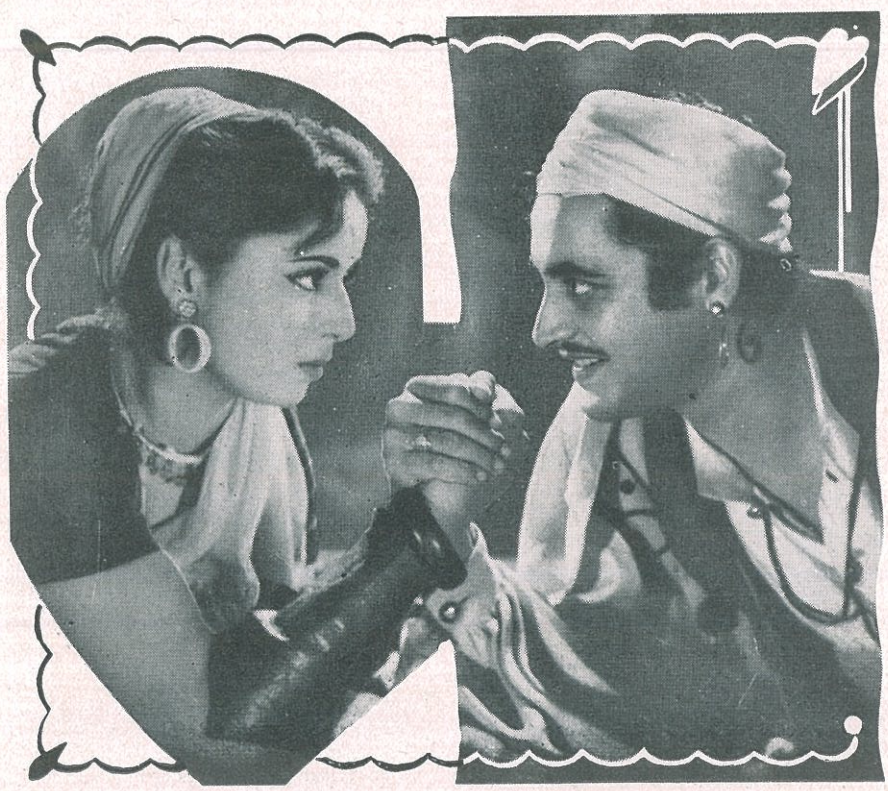
Technically the picture is too poor. Photography is rotten and recording is defective. Sets are ugly and tell a tragic tale of poverty of finance as well as of imagination. Some useless and senseless sentences constitute the dialogue while music is insipid. Nutan as Rajni looks ugly and acts without making any impression on the audience. Sajjan as Kant is not bad inspite of his langur somersaults. Amarnath as Roopchand is quite inanimate while Raj Mehra is the usual villain in the usual way.

In short, Sheetal Movies' "Nirmohi" is a silly picture and another blow to whatever little reputation the Indian film industry possesses.

"NIRMOHI"

Producers:	**Sheetal Movies**
Language:	**Hindustani**
Screenplay & Dialogue:	**C. L. Kavish**
Lyrics:	**Rangeen, Udhav & Indivar**
Music:	**Madan Mohan**
Photography:	**Shivram Malaya**
Sound:	**V. V. Gandhi & Thakershi**
Cast:	**Nutan, Sajjan, Amar Nath, Raj Mehra & Leela Misra etc.**
Released At:	**Minerva, Bombay**
Date of Release:	**12th December 1952.**

Directed By:
BAIJ



It is a handfast of love, a symbol of two hearts in unison. Quarrels start after two bodies clash in a bed. But that time is far off for Geeta Bali and Guru Dutt in "Baaz", a romantic thriller produced by Hari Darshan and directed by Guru Dutt for H. G. Films.

★ ★ ★

OUR REVIEW

"Vidyasagar", A Fine Intellectual Fare!

Producers Deserve Congratulation For Courage!

Youth is one long bubble of dance and desire and Agha and Shakila labour to prove so in "Aaghosh" of Nihal Film Corporation.

★

It is our good fortune that the Bombay producers are inclined to leave the great men alone. Because were these Bombay boys to recreate the great figures of history on celluloid they would very likely create a greater mess apart from the mess the great ones themselves might have created during their lives. And then the only thing the coming generation, which seems to learn more from films than from text-books these days, would have remembered about them would be the great men's sweethearts and their romances. Thus it is well and good that Bombay boys have no time yet for great men.

Bengal, however, is always exploring new subjects and always experimenting. Intelligent experiments need courage and courage in the films is found either with those who have so much money that they don't mind gambling away a little or with those who have so little money that they can't help gambling with it. Bengal's film industry falls in the latter class. Bengal and Box-office have not been very friendly for some time and now we find the Bengalis at their old game of impressing the world with their creative intellect underneath their unimpressive exterior.

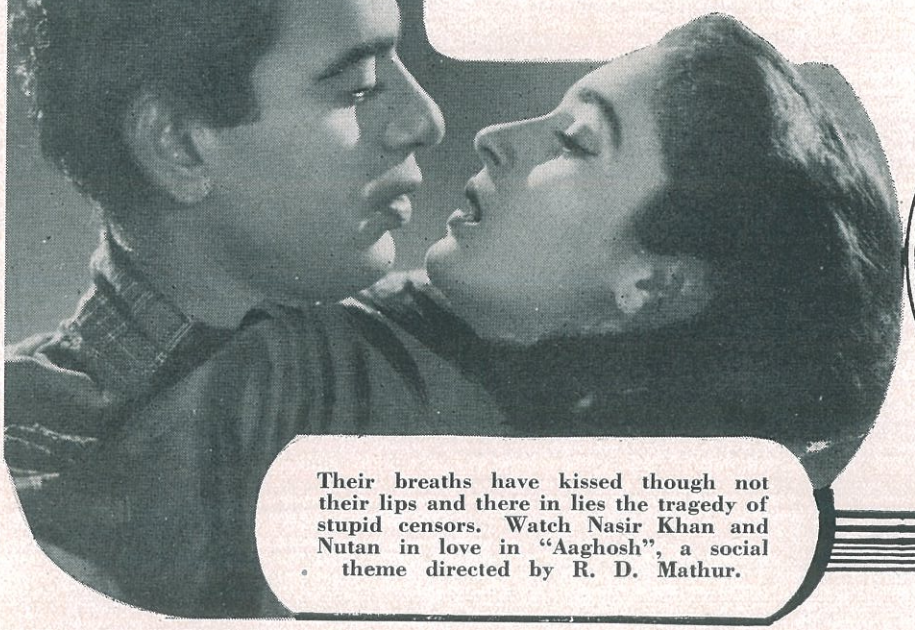
The screen biography of Ishwar Chandra Vidyasagar produced by M. P. Productions is an intelligent, courageous and a worthy experiment. Biographical drama is not an easy thing to attempt on the screen. The chief reason which makes such an attempt difficult is that it entails: a thorough and extensive research on the subject, selection of only that material which is pertinent to the screen presentation, dramatization of the life intended to be portrayed and lastly the risking a medium which apart from its inherent restrictions is patronised by people whose tastes are so fickle and uncertain. M. P. Productions, however, have been able to attempt the screen biography of the famous social reformer and educationist of Bengal, Ishwar Chandra, with a fair degree of success.

There is ample evidence in the picture to show that an extensive research was conducted on the subject to make the presentation as authentic as possible. The selection of material to be included in the picture has been done cleverly and with intelligence. As a rule all great men refuse to leave the world in a hurry and practically whatever they do and say comes to be looked upon as important and significant. Seeing that Vidyasagar was no exception and walked this earth for almost three quarters of a century the condensation of his life to two hours of the screen time without sacrificing any of the lustre of his character is quite an achievement. In the picture practically all the incidents and episodes from Vidyasagar's life have been selected with a view to portray the essential character of the man. The crusading spirit of his life is ably captured and conveyed and the picture succeeds in acquainting us with this relentless reformer, the ideals he cherished and fought for and the vicissitudes he had to pass through.

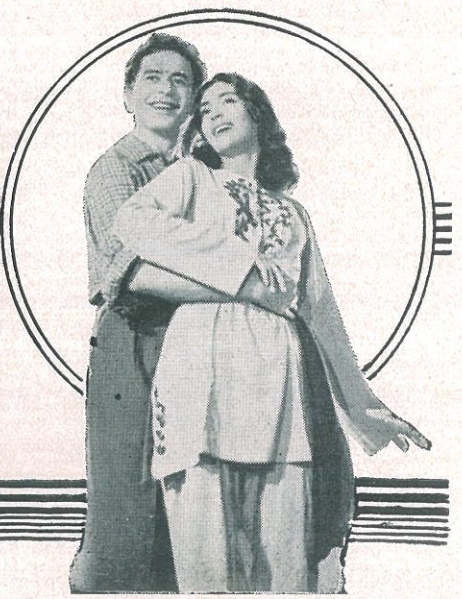
SOCIAL REFORMER

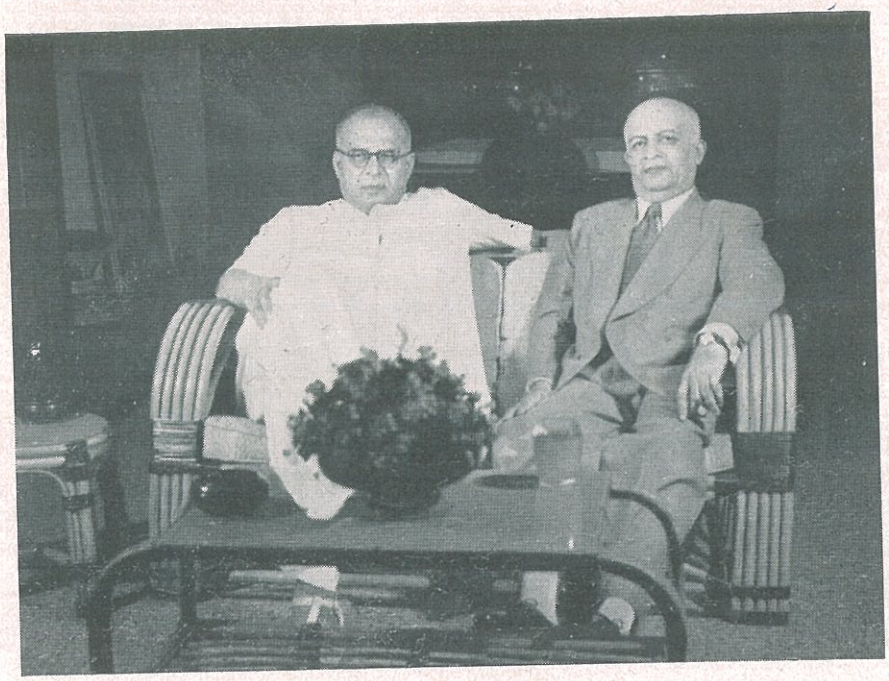
The picture shows the young Ishwar Chandra being taken to Calcutta by his father to be admitted to a Sanskrit school. Ishwar Chandra manages to learn the Roman digits from the mile-stones on the way and later surprises the teachers of the school by solving a big sum in Roman digits. He is admitted to the school and after years of hard work succeeds in earning the degree of 'Vidyasagar' (Ocean of

They like each other so much that they look like natural lovers. Meet Nutan and Nasir Khan in "Aaghosh", a social theme of Nihal Film Corporation directed by R. D. Mathur.



Their breaths have kissed though not their lips and there in lies the tragedy of stupid censors. Watch Nasir Khan and Nutan in love in "Aaghosh", a social theme directed by R. D. Mathur.





Two old cronies! They began life together with faith and enterprise as the only bank balance. The world has been unkind to them but God has been kind. And that made all the difference. Baburao Patel and Seth Jagannath Patel, Chief of the International Talkie Equipment Company, try to recall the past in the beautiful surroundings of "Girnar". Life has taken away the smile from these once-youthful cadets and added age and worry to their faces. Success has to be balanced!

Learning) at the age of twenty-one. His brilliant scholastic career inspires the English rulers of the country to appoint him to teach vernacular to English civilians at Fort William College. Ishwar Chandra does his work with enthusiasm and with the earnestness of a strict educationist and threatens to resign when he is asked to be lenient in examining his foreign pupils.

Later he is appointed as the principal of the Sanskrit College. From the day he is appointed he strives hard to root out inefficiency, lethargy and discipline on the part of the members of the staff of the college. With his tremendous zeal he succeeds in getting a few schools opened in Bengal for both boys and girls.

At this stage he happens to go home and his attention is particularly attracted by the wretched plight of women. He looks around him and finds eight-year old girls declared widows by the society. With his own eyes he witnesses a young girl in her teens embracing Christianity because her own religion was not prepared to treat her like a human being and forgive her for having conceived inspite of being a widow. Ishwar Chandra now starts an all-out offensive against polygamy, early marriage and particularly against the ban on widow remarriage. He scrutinises hundreds of Hindu scriptures and at last succeeds in locating in 'Parashar Samhita' a reference which sanctions widow remarriage among Hindus.

With this knowledge in hand and with the support of other ancient literature he debates with the reactionary and orthodox 'pundits' of the time. But though vanquished the reactionaries still argue and Ishwar Chandra strives for mass support and begins a signature campaign for his movement. His efforts are ultimately rewarded by the passage of a legislative measure by the Government legalising the remarriage of Hindu widows. He then personally helps a young man to take advantage of the new law to marry a widow against violent opposition. Even after this crowning glory in his life Ishwar Chandra continues to devote his life to the cause of spreading education among his countrymen, till the climax in his life comes when the renowned saint Ramkrishna Paramhansa pays him a personal visit and praises Vidyasagar as a great benefactor of humanity.

The picture succeeds in portraying lucidly that Vidyasagar whom everyone in this country should know and remember. A social reformer like Ishwar Chandra belongs to all times. In fact, many reformers and politicians of today can do immense good by emulating even a fraction of his zeal, sincerity of purpose, honesty, courage and broad vision. Though it is several decades since Ishwar Chandra succeeded in inducing the Government to legalise widow-remarriage, a widow-remarriage among Hindus even today is rather an unusual event than an accepted practice. As against one Vijaylaxmi decorating the U.N.O. there are thousands of other women who enjoy no more independent status than does any of man's personal possessions. And though man has given the woman the freedom to drive cars, walk alongside the beach holding his hand and undress herself in public as far as law permits, how much real freedom she is still denied is a considerable question.

WORTHY EXPERIMENT

The screen biography of Ishwar Chandra provokes all these thoughts in those who like to think. It is a bold presentation because it does not shrink from discussing those tenets of Hindu religion and society which tried to keep an entire society chained to reactionary and obdurate orthodoxy. Many of the conclusions which are hinted at in this picture are applicable even today. As a vehicle of unalloyed entertainment 'Vidyasagar' has practically nothing to offer. The treatment given to the picture is rather intellectual and as such it is not likely to please many. Though this is no fault of the producers, if the producers of this country deserve censure for their unhappy tastes, something has to be done also to induce the general public to accept pictures with sensible contents when they do come.

The picture fails to portray properly the poverty Vidyasagar faced in his life. He is made to look a very resourceful man and his pecuniary circumstances are simply referred to instead of being portrayed. And the sequence in which Vidyasagar intrudes upon a noisy party at a prostitute's house with a view to silence it so that a seriously ill girl next door may get some sleep is an obvious attempt to placate the glamour mongers. Though this prostitute turns out to be an acquaintance of Ishwar Chandra, thus giving Vidyasagar a chance to say something about yet another evil, the way the director holds back Vidyasagar from appearing in that room until the typical nightbird has generously offered all her curves to public gaze and sung all the fourteen lines of a sexy song, the whole scene looks jarring and out of place in a picture like this.

From the technical view-point, the photography is not so bad though sound recording is bad and synchronization stupid. Inspite of looking poor at places the sets are realistic. The dialogue is remarkable for its vigour, logic and persuasiveness, though it suffers from a slightly too chaste Hindi. The songs are stupid both musically and lyrically. Technically poor, the direction has some intellect behind it.

Pahari Sanyal as Vidyasagar manages to look and act the role inspite of that permanently comic turn of his lips. Molina as his mother and Ahindra Chowdhuri as the father do well. The rest just fill the background and neither attract nor distract attention.

Finally, M. P. Productions' 'Vidyasagar' is quite a commendable screen-biography and it should prove an absorbing film to intellectuals.

"VIDYASAGAR"

Producers:	**M. P. Productions**
Language:	**Hindustani**
Story & Screenplay:	**Kali Prosad Ghose**
Dialogue:	**Pandit Bhusan**
Lyrics:	**Pandit Mathur**
Music:	**Umapati Sil**
Sound:	**Jatin Dutta**
Cast:	**Pahari Sanyal, Ahindra Chowdhuri, Chhabi Biswas and Molina Devi etc.**
Released At:	**Central, Bombay**
Date of Release:	**28th November 1952**

Directed By:
KALI PROSAD GHOSE

★ ★ ★ *OUR REVIEW*

"Chhoti Maa", A Warm And Human Picture !

Molina and Pahari Live Their Roles !

The times are changing. Women are carrying guns in addition as if men cannot be killed otherwise. Geeta Bali kills without a bullet in "Naina", directed by Ravindra for Chandu Studios.

H. M. Films' "Chhoti Maa" takes its fuel from a story of Indian family life. For such a story they couldn't have gone to a better writer than Sarat Chatterji who has been able to grasp and express the interesting and exasperating intricacies that keep a joint Hindu family agog for ever. A little idealism, a little practical commonsense, a little cultural heritage and some human failings constitute Sarat Babu's characters who live their lives with zest and vigour without bothering much about 'Nirvana' and 'Parlok' and who seem to expect all their rewards and punishments during their life time only. When people get absorbed in living and interested in life there arise complications out of the conditions which govern their living and these complications within a family become an eternal theme.

This constant adjustment of human relationship between the individual members of a family under the pressure of the material conditions of their lives generates now and then emotional undertone which often results in loud explosions. They may not interest day-dreamers and pseudo-philosophers but they are bound to interest others who are interested in life as an institution. For these seemingly petty things reflect the social mind of a period. For a study of the Hindu society of Bengal of his times Sarat Babu's stories about fictitious characters can be more relied upon than the documented and chronological records of real people in the history books.

H. M. Films' "Chhoti Maa" thus presents a living tale about living people even though they lived in the realms of fiction. The screen version of this old story seems to possess all the essentials of Sarat Chatterji except a pointed and concentrated theme and that may probably be because the makers of "Chhoti Maa" didn't feel like improving on Sarat Babu.

EMOTIONAL EPILEPSY

The story is simple, about simple complications in a family. In a middle class family comprising of two brothers Yadav, Madhav and Yadav's wife Annapurna enters a new member in the person of the younger brother Madhav's wife, Bindu. Yadav and Annapurna both treat Bindu with love and affection. But soon Bindu, who comes from a rich family, is discovered to be touchy, proud and epileptic. Annapurna has her own diagnosis of Bindu's ailment and she prescribes the adoption of her own son Ammu by Bindu as a cure.

After the initial amateurishness at handling a child Bindu becomes an expert governess and a rather ridiculously doting mother. Ammu grows to school going age and now begin the major complications when Yadav's sister Elokeshi and her son Narendra come to stay with Yadav. This Narendra is a real rotter who smokes, steals, mimics, delights in watching the female dancers from the city and does many other things except passing out of his class in which he is stuck up for over three years. It doesn't take long for him to cast his evil shadow over young Ammu and when Bindu detects some visible signs of Narendra's influence on her son she pleads with Annapurna to send these guests away but without any result.

One day, however, an incident convinces Bindu that Ammu's conduct is taking a turn for worse and that Annapurna is also responsible for it in some way. This leads her to shower some unkind words on Annapurna wherein she

Wistful and waiting! That is what women do when desire tickles and the world watches. Meet Neroo in "Naina".

A young girl in an Indian family is often a cause for general warfare. Geeta Bali seems to have created the old family situation in "Naina", a social theme produced by Chandu Studios and directed by Ravindra.

chooses to go off the mark and asserts her social status. At this Annapurna feels insulted and that separates the two brothers and their wives. Bindu and her husband Madhav shift to their new house which had been built by Bindu's money. The little Ammu stays behind with Annapurna. After a lot of things have transpired Bindu finds it impossible to live in her new home without Ammu. When she comes to know that Yadav even at his old age has taken a service on a salary of fifteen rupees in order to run his house and that Ammu does without lunch at the school she

Film producers dramatize even death by blaming human beings for it, forgetting that death is a blessing of God. Here is death dramatized when Dilip Kumar carries a dead child in his arms in "Shikast" a social theme produced and directed by Ramesh Saigal for Asha Deep.

finally breaks down and decides to go to her parents for a while.

During the journey she gets one of her old epileptic fits and reaches her parents in a very sick condition. Since sickness unites many broken Hindu families, it does this one too. On hearing the news of Bindu's serious illness, Yadav, Annapurna and Ammu rush to her bedside and then all ends well.

EXCELLENT PERFORMANCES

Primarily because of its story the picture becomes generally interesting, human and at places even touching. It is in the delineation of those subtle and vague emotions of utter humans that the picture shows its strength. Quite an interesting screenplay seems to have been made out of Sarat's story and the director has done his job well.

Technically the picture is average both in photography and sound recording. Sets are appropriate except where the art director has tried to be foolish enough to give an old look to a newly erected house. Songs and music however do not make much impression.

Molina plays Annapurna and shows what a large gamut of emotions she possesses. She registers all her expressions accurately and they seem to be inspired, not mechanical. Mira Misra also ably portrays on the screen a very complex character. Pahari Sanyal lives his role with rare artistry. He seems to have recovered his reputation as an artiste which he had lost in Bombay. While Ashit Baran as Madhav is rather dull that young lad Anand Kumar in the juvenile role of Ammu is brilliant.

All in all, H. M. Films' "Chhoti Maa" presents family life realistically from a human angle and as such makes a warm and human picture. And what is more important is that it will not make Sarat Babu turn in his grave.

CHHOTI MAA

Producers:	**H. M. Films**
Language:	**Hindustani**
Story:	**Sarat Chandra Chatterji**
Screenplay:	**Benoy Chatterji**
Lyrics:	**Pandit Bhushan & B. M. Sharma**
Music:	**Pankaj Mullick**
Photography:	**Monu Banerji**
Sound:	**Ranjit Dutt**
Cast:	**Molina, Pahari Sanyal, Mira Misra, Ashit Baran etc.**
Released At:	**Central, Bombay**
Date of Release:	**19th December 1952.**
Directed By:	**HEM CHUNDER**

OUR REVIEW

Sleeping Censors Pass "Jaggu"

Disgusting Story of Crimes And Murders!

Producer-director Jagdish Sethi claims that J. S. Pictures' "Jaggu" provokes two eternal questions: who moulds Life? and who shapes Destiny? We beg to differ with him. In our opinion "Jaggu" provokes only one eternal question: why can't Indian producers make intelligent pictures?

Draped behind a thin veil of pious platitudes, "Jaggu" is a cheap stunt picture where theme serves no more purpose than that of a peg on which Sethi hangs his crude, kid-tickling adventures. From the entire heap of stodginess of "Jaggu" only two points seem to raise their heads. One is physical violence for its own sake as a conduct of life and the other is fatalism as a creed of life. Coming as it does from Jagdish Sethi it does not surprise us. Because Sethi's own personality seems to be a product of aggressiveness and fatalism. How he manages to reconcile them in life is his own business. But when he tries to weave them into a picture for public exhibition it becomes our business to remind him that his picture not only does not uplift but is a positive incentive to crime. And we have sucked enough eggs to know the difference between a picture which is really concerned about the individual and his anomalous world and a picture which simply exploits some pet phrases to establish a two-hour tenure of terrorism of gunmen and gangsters for roping in easy profits.

Normally a picture like "Jaggu" is not worth any serious consideration and deserves to be set aside with a few summary sentences. But knowing that Jagdish Sethi is very fond of being taken seriously we do not want to hurt him. Considering seriously, "Jaggu" is not the study of a man who is persecuted by the world and in his attempts to protest is driven to doom. It is the story of a man who simply makes use of some feeble social injustice as a sort of diving board in order to plunge into an easy, temporarily profitable and decadent career of gunning and gambling to spend the rest of his life in wealth and cynicism. Only because he meets punishment at the tail end does not alter the complexion of the story.

Especially where this worn-out theme is concerned, that cruelty and injustice of society often turn an honest individual into a criminal, there are two ways of showing it. One way is to show such degenerate transformation with plausibility, concern and anxiety. The other is to show it without any intelligence and with a sort of delight. "Jaggu" adopts the latter course and drops its theme to the ground like a strip-teaser's robe. In order to drive home what is basically wrong with Sethi's picture we would like to point out to him that when a medical photograph illustrates the cancer of the female breast it forces attention on the affected portion of the anatomy and does not utilise the opportunity to give a nude study of a female torso. Jagdish Sethi forgets all about the cancer of social injustice and merely delights in presenting the torso of the glamorous and adventurous career of a so called kind criminal.

THEME OF HYPOCRISY

Jaggu is a poor, middle-aged, meek clerk in an office. His widowed mother suffers from some protracted illness and in order to buy some medicine for her he sells the last ornament of his mother. While returning home with the money he is relieved of his cash by pick-pockets. Catching hold of one of the accomplices he gives him a good thrashing and in the eventual legal proceedings is found guilty of assault and is sent to gaol. Everybody considers him guilty and laughs at him and in his eagerness to thrust his innocence down everybody's throat he picks up many quarrels. When he comes out of gaol he has developed enough hatred for law and its custodians and the world in general. Jaggu probably did not know that hundreds of political workers in this country spent half their life-time in gaols and yet came out with sober minds and acuter perspectives.

On coming out of gaol he finds that his mother is dead. He tries for a job

but somehow every firm in Bombay comes to know that he is an ex-jail-bird and consequently he fails to find one. As if this much cruelty was not enough, a batch of bad characters beat him mercilessly without provocation and for no other reason than that Jagdish Sethi has asked them to do so. An exemplary case of violence for its own sake! When Jaggu is receiving the blows his conscience loudly tells him to retaliate and not to endure this contrived injustice any more. Acting upon his inner voice Jaggu rises up and in the following free fight drives his assailants away after giving them due punishment.

Now in about half-a-minute's montage shots he changes his life and steals, cheats, gambles, loots, stabs and the montages over he is now a rich man with a big car, suit, gold cigarette case and thick wads of notes. He is a feared gambler and a gangster and a respected gentleman at the same time. He gambles with ease and proficiency and gives the public a good view of himself in action and the heap of notes he always carries with him ready for stakes. While returning from a gambling den one night he finds that a young girl has taken shelter in his car against some hoodlums. Jaggu takes the girl home where she tells him how she had fallen in love with a young man, Sunder, against the wish of her uncle and had come away to Bombay with him. They had stayed in a hotel and Sunder searched for a job without success till one day Sunder suddenly disappeared. As she came out of the hotel in search of him she was chased by bad characters whereupon she hid herself in Jaggu's car.

Jaggu takes pity on the girl, Mala, and extends to her the hospitality of his home and promises her to find her lover. Shortly after he meets Sunder in a gambling den where Sunder had strayed and was on the brink of trouble. Jaggu gets him out of there and after some time gets him married to Mala. He gives Sunder enough money with which he opens a merchandise shop. Now it transpires that Tiwari, the proprietor of one of the gambling dens, was after Mala and when he finds that his scheme to kidnap her has been thwarted by Jaggu he swears enmity with Jaggu and prepares for a revenge. From now onwards the picture becomes an essay in gangsterism with Tiwari and his gang scheming and doing one thing or other to punish Jaggu and Jaggu and his armed supporters counter-acting and always coming out on top. While these stunts go on Tiwari manages to turn Sunder into a confirmed gambler and succeeds in sowing seeds of suspicion and hate in Sunder against Jaggu by suggesting that Jaggu and Mala are having an affair.

At this Sunder unreservedly walks into Tiwari's fold and defying all Jaggu's advice and pleadings begins to gamble furiously and also make love to a paid charmer at Tiwari's establishment. The climax comes when he conspires with Tiwari's gang and gets Jaggu beaten to pulp. Jaggu however survives and about the same time the fact dawns on Sunder that he has merely been a stupid tool in a game of rivalry between a bad gangster and a good one. Tiwari and his hired seductress leave no room for doubt when they confess to Sunder that they simply made use of him in order to take revenge upon Jaggu. Filled with remorse and anger at this late knowledge Sunder prepares to assault Tiwari and Tiwari whips out a gun. But before anything happens Jaggu appears from nowhere and shoots down Tiwari and the seductress. Now Jagdish Sethi remembers his theme and for the benefit of critics and censors shows a court scene in which he confesses that the kind of life he led could lead only to disaster. In the end he marches off to the gallows leaving behind Mala, Sunder and others who strive hard to look sad but actually look relieved of some headache.

NAKED CRIME

Strip the picture of its hypocritical mask of a moral and there is nothing left in it. Judged even as a thriller the whole thing is cheap, crude and unconvincing. The phoney fights Sethi has staged completely fail to excite; they only irritate. Phani Majumdar's screenplay is dull and unexciting for a thriller and he gives an unintelligent treatment to an unintelligent story. The production of the picture seems to be a cheap affair. Sets are crude and ugly and photography is too bad, though recording didn't seem unpleasant. Lyrics are not bad even though they belong to the usual rut but the music director with his flat tunes and totally unimaginative compositions fails to render even one song pleasantly. Dialogue is nothing any better and Sethi's direction is just poor, in fact too poor for an experienced person like him.

Jagdish Sethi playing the title role is a disappointment. Throughout he is rather artificial and unconvincing and fails to give any hint of his old brilliant talent. Shyama as Mala refuses to act and simply licks her lips with sputum to make them look like a pair of glistening sponges. With indifferent acting and a monstrous make-up she makes a complete failure. Kamal Kapoor, however, in the role of Sunder is not bad. Kuldeep looks a cheap and unattractive seductress while Tiwari manages to look a dirty gangster with a comical voice. From the rest Madan Puri does some ineffective wandering.

Well, J. S. Pictures' "Jaggu" is Jagdish Sethi's New Year cracker to kids. Only the cracker is damp and the kids are forbidden from seeing the picture. For the rest it deserves no notice.

Some one has frightened these big-eyed big kids and the brute seems to be coming nearer and nearer. Two or twenty women, a single man can frighten them all. Munawar Sultana and Roopmala face a frightening situation in "Ehsan", a social story directed by Rajinder Sharma and produced by J. G. Mohla for Mohla Films.

"JAGGU"

Producers:	**J. S. Pictures**
Language:	**Hindustani**
Story & Dialogue:	**Bekal Amritsari**
Screenplay:	**Phani Majumdar**
Lyrics:	**Asad Bhopali, Varma Malik, Bharat Vyas etc.**
Music:	**Hansraj Behl**
Photography:	**Ranjodh Thakur**
Recording:	**V. V. Gandhi**
Cast:	**Shyama, Kamal Kapoor, Kuldeep, Tiwari & Jagdish Sethi etc.**
Released at:	**Lamington, Bombay**
Date of Release:	**2nd January 1953.**

Directed By:
JAGDISH SETHI

"Mahisasur Vadh", An Excellent Mythological Picture !

Padmadevi Lives The Role of Mahamaya !

It is very seldom that Bengali producers go in for a mythological subject considering its limited appeal. Saroj Mukerjee, an enterprising producer, has however taken the plunge in producing "Mahisasur Vadh" under the banner of New India Theatres Ltd. And surprisingly enough this subject has become a fine picture of educative value.

"Mahisasur Vadh" was scheduled for release on the eve of Durga Puja, the national festival of Bengalis, as the story is mainly based on the basic spiritual concept of the worship of Durga, the supreme motherly power that destroyed the brute forces of lust and power as symbolized by Mahisasur, the great demon. The masses are generally ignorant of the spiritual significance of the worship of Durga and its noble moral and the present picture would go a long way in enlightening them. Unfortunately the picture came under censors' usually stupid scrutiny and they took an unnecessarily long time to grant the certificate making the picture miss Durga Puja. The picture ultimately emerged through the Censors with minor cuts and one wonders why so much fuss was made about a story based on "Sri Sri Chandi" a great religious book.

Biren Bhadra has written the story and the dialogue and he seems to have approached his work with complete reverence to the original book. There is natural devotion in his work and he becomes dynamic when he recites some hymns from the original book, "Sri Sri Chandi". Hari Bhanja who has written the screenplay and directed the picture makes a good job of his assignment by presenting a powerful motion picture with great dramatic appeal. It must, however, be said that the story has been treated in a stagy manner and with the dialogue being spoken in the same manner, the story acquires a slight complexion of the unreal. At places the atrocities of Mahisa-

"MAHISASUR VADH"

Producers :	**New India Theatres Ltd.**
Language :	**Bengali**
Story :	**Birendra Bhadra**
Music :	**Dakshina Mohan Tagore**
Photography :	**Tara Dutt & Bibhuti Chakraburty**
Recording :	**J. D. Irani**
Cast :	**Kamal Mittra, Padmadevi, Santosh Sinha, Gurudas, Sabitri, Jayashree and others.**
Released at :	**Purnasree**
Date of release :	**18th October, 1952.**

Directed By :
HARI BHANJA

☆ ★ ☆

The burden of a woman's life is the first story of humanity. Chand Usmani carries it well in "Jeewan Jyoti", directed by Mahesh Kaul.

Cooking is an art which modern women have forgotten but Chand Usmani knows that good food brings Shammi Kapoor home in "Jeewan Jyoti".

They are at an age for calf-love—love that burns the wick more than the oil. Youth sees a rainbow in romance till age brings the thunders of life. See how happy are these two love doves, Shammi Kapoor and Chand Usmani, in "Jeewan Jyoti", a domestic theme directed by Mahesh Kaul for Musical Pictures Ltd.

sur have been repeated too often making the story a bit boring at places.

GOOD VS EVIL

The story is told to Maharaja Surath, a disillusioned ruler in search of peace of mind.

The great sage Mahamuni Medhas narrates how Mahamaya Durga, the supreme force behind all creation, preservation and destruction can make one forget all that is illusive and how she helps those, who stray away from the path of righteousness.

Mahisasur, son of Rambhasur, after a great penance, receives the boon of immortality from Lord Brahma, All powerful, Mahisasur soon starts his game of demoniacal arrogance and violence. He unleashes terror and seeks to destroy all that is good. Having subjugated every King on earth, he turns his eyes towards heaven to deprive the gods of their divine glory. One after another the gods are defeated. No woman was safe from his lust and ultimately this power-mad demon casts his eye on Sachi Devi, wife of Lord Indra, who becomes a captive in his hand. For deliverance all the gods run to Narayan who gets very much upset. A great power is soon evolved in the shape of Mahamaya, the ten-armed Goddess Durga, with all the weapons of the war. The proud and boastful Mahisasur even attempts to defy the supreme force of the Mahamaya, who merely smiles at his foolishness. Then starts the final war between the gods and the demons and ultimately Mahisasur is killed.

Maharaja Surath is impressed by this story and he worships the Mahamaya and receives a boon from her which brings peace to his soul.

PADMADEVI SHINES

The performances are uniformally good. Kamal Mittra, in the role of Mahisasur, gives an outstanding performance. The role fits him well and he dominates the entire story by his dynamic characterization. Padmadevi as Mahamaya looks a divine picture of the goddess Kali. Being the daughter of a priest she has been brought up in a cradle lying at the feet of the Kali. Her birth and traditions, therefore, lend a natural realism to her performance. Jayashree Sen, Gurudas and Sabitri Chatterjee do their bits pretty well.

The picture has exceptionally good production values — sets, photography and sound recording being all very good. The hymns have been well rendered and recorded. The songs are attractive while the background music helps to maintain the mood of the story. The dance item is very poor and ought have been cut out. The comic effects are far-fetched.

"Mahisasur Vadh" is a well produced mythological picture and is worth seeing by every one. It has, however, a special appeal to the devotional minded.

OUR REVIEW

"Kapalkundala" Maintains Bankim's Spirit!

Pronoti Ghose Lives A Great Role!

Bankim Chandra is another popular name in Bengali literature, some of whose great stories have been successfully picturized. These classics are a nation's heritage and as such great care is necessary in their picturization as no deviation from the original theme is tolerated by the people. Aj Productions seem to have remembered this while producing Bankim Babu's "Kapalkundala".

A Bombay producer would not have produced this particular story knowing that it has been picturized before, once as a silent version and twice as a talkie version, both in Bengali and Hindi languages. And even though the story has an evergreen appeal, a profit conscious Bombay producer would not repeat a great subject, fearing a loss, though he would not mind making a dozen bad copies of a popular Hollywood picture. But the Bengali is an eternal lover. He loves art, literature, emotion, tradition—past, present and future. And being frustrated in his present, he loves to live in the past, again and again. So the producers are justified in producing one more "Kapalkundala", because the Bengali masses would love to see the old classic again and shed over it new tears of emotion. Producer-director Ardhendu Mukerjee and script writer Narayan Ganguly have, however, removed the defects in the previous pictures and sticking meticulously to the original have given us a more polished version of the subject. The present "Kapalkundala" is, therefore, the best produced so far. The director has taken great care to add realism to the story by shooting some of the scenes on actual locations, but wherever he has tried to construct the outdoors inside the studio the effect is not very convincing.

The story has a powerful grip and most of the sequences move smoothly towards their dramatic conclusion, recording even the minutest detail. There are a few defects like: neglecting the character of Moti Bibi, placing too much emphasis on the character of Kapalik and making much ado about sequences of lesser importance. But bar these little things, the director deserves to be congratulated for his excellent work and his utter sincerity in sticking to the detail and spirit of Bankim's original story.

MAN AND HIS NYMPH

Nabakumar, stranded on a lonely sea shore, comes across a beautiful maiden, Kapalkundala, a jungle-bred half-nymph and half-woman, the adopted daughter of Kapalik.

Kapalik a fanatic devotee of Kali aims for the Bhairav Chakra for which he requires human sacrifice. Nabakumar answers his prayer. Nabakumar, however, falls in love with Kapalkundala and is ultimately saved by her.

Subsequently this jungle-nymph becomes the wife of Nabakumar under the name of Mrinmoyee. Inspite of all love and happiness bestowed upon her, she feels very uneasy in this captivity. Now, Moti Bibi and Prince Salim appear in the story. Moti Bibi is Nabakumar's former wife Padmavati who had changed her faith and her bed with her faith. Moti Bibi tries to win back Nabakumar but meets with strong rebuff.

Frustrated in her attempts, Padmavati decides upon revenge. She wants to break his new home by removing Kapalkundala. But Kapalkundala does not need any persuasion. She is only too willing to go back to her old life. With the angry Kapalik playing his dirty part, the usual misunderstandings between Mrinmoyee and Nabakumar are created and Nabakumar soon takes his wife to the cremation ground to kill her. Kapalkundala laughs at him and jumps into the Ganges followed by Nabakumar. And Mother Ganges does the rest.

THE BRILLIANT PRONOTI

Pronoti Ghose who plays the title role gives an outstanding performance, even though she lacks the necessary charm and looks of Kapalkundala as conceived by Bankim Chandra. Yet, it must be said to her credit, that her brilliant performance leaves a lasting impression on the mind. Sandhyarani plays Moti Bibi and gives a fine performance, inspite of small scope. Samir Kumar looks good as Nabakumar but fails to impress. He just walks through his part. The most powerful characterization is provided by Nitish Mukerjee in the role of Kapalik. This character, has been given too much prominence but he lives up to it. Others in the cast give an able support. The humour that is supplied to add comedy relief is rather crude.

Technically, the picture is much below the average Bengali standard, outdoor photography being pretty bad. Sound recording is also erratic. The music is poor.

"Kapalkundala" is Bankim Babu's famous classic and as such it has millions of tear-stained Bengalis as ready-made devotees. Besides, this one is the best celluloid version of the popular story and as such it should appeal to all.

"KAPALKUNDALA"

Producers :	**Aj Productions**
Language :	**Bengali**
Story :	**Bankim Chandra**
Music :	**Rajen Sarcar**
Photography :	**Probodh Das**
Recording :	**Moni Bose**
Cast :	**Pronoti Ghose, Sandhya Rani, Samir Kumar, Nitish Mukerjee and others.**
Released At :	**Minar**
Date of Release :	**24th October 1952.**

Directed By :
ARDHENDU MUKERJEE

Was "Panam" Seen By Censors ?

Indecent, Immoral And Stupid Tamil Trash !

It can only happen in the South! We mean a picture like "Panam", which in short is an outrageous prostitution of the motion picture art.

Adiyapada Mudaliar of Athavampatti drives out his daughter-in-law from his home because her father had failed to pay the promised dowry. His son, Umapathy, who seems to have nothing better to do than to live on his father, looks on complacently even when his wife Jeeva is thrown out. Jeeva finds her way back to her father, a doctor by the name Kandaswamy, and there attracts the attention of one police official who had once rescued her from an accident.

With the aid of a go-between, Gurunatha Pillai, Umapathy is married for the second time to Gomathi, daughter of Zemindar Sambasivam, inspite of Gomathi's protests of being in love with a young man called Sundaram. Marriage over, in the nuptial chamber Gomathi tells Umapathy that she was in a way to become a mother. Heartbroken Umapathy rushes out into the night.

Police Inspector Iswaran, with the connivance of Gurunatha Pillai, has a copy of the wedding invitation sent to Jeeva. When Jeeva and her father are on the way to denounce the marriage, Iswaran imprisons them both in a hill bungalow. Thereafter, Iswaran tries to persuade Doctor Kandaswamy to let Jeeva live with him. In the quarrel that ensues Iswaran shoots Kandaswamy dead. Constable Alavandar, who had accompanied Iswaran, while monkeying with Iswaran's camera accidentally photographs the murder without knowing what he was doing.

Umapathy, who is about to commit suicide by hanging, is prevented from doing so by Sundaram who arrives on the spot "accidentally" on his motor cycle. Umapathy moving from that place finds his father-in-law's dead body a few yards away and begins to lament over it when Sundaram, who comes there once again "accidentally", suspects him of murder and hands him over to Inspector Iswaran who is conveniently nearby.

The camera that had been dropped by Constable Alavandar when he was frightened by the report of the revolver is "accidentally" picked up by two servants of Umapathy's household, Dorai and Perumal. They get the film developed and interrupt the proceedings of the trail of Umapathy for the murder of Kandaswamy in time to prove Umapathy's innocence. Iswaran flees from the court and, even as he does so, realises the enormity of his sins. Hastening to Jeeva, held within the hill bungalow, he implores her forgiveness before he would kill himself but asks for a last kiss in the bargain. Iswaran kills himself and Jeeva takes hold of the revolver and presses the trigger when a loud report follows and she drops down. Umapathy and others rush to the scene and find that Jeeva was not dead as the cartridge that had exploded was a blank. Then Jeeva and Umapathy and Gomathy and Sundaram live happily ever afterwards.

It is amazing that a story of this type, with preposterous improbabilities confronting one at every turn, should have been chosen to be made into a picture. On top of it is the inane attempt to do propaganda for *Dravida Munnetra Kazhagam* (Society for the Advancement of Dravidians), for the glorification of Tamil and Tamil Nad and for the "toiler" in approved Communist style and for the handloom weaver !

In South India, all attempts to extort money in the shape of dowry are made before a marriage is consummated and it is very rarely, if ever, that a husband stands by mute and dumb and sees his wife expelled by his father for non-payment of dowry.

SLEEPING CENSORS

Gomathy keeps her mouth shut till she is married to Umapathy, till she and her husband are both in the nuptial chamber and then she tells him of her pregnancy. Her objective all the time should have been to **avert** the marriage with Umapathy so that she might marry her lover Sundaram. Later she says it was just a ruse to get rid of Umapathy and to reduce the marriage to a farce and reassert her virginity. The whole thing is utterly nauseating. This woman Gomathy who is already married to Umapathy according to shastraic rites is once again married to Sundaram. Probably, only a clout on the head will make the producer understand that the Law of Divorce for Hindu Women is yet to be put on the Statute Book and that bigamy is an offence in Madras State.

★ ● ★

Any odd dress is often a feature of Santoshi's picture. In "Pagalkhana", S u r a i y a wears a mad dress in addition and yet looks charming.

A waiting woman is an ancient relic in this world of men. Watch this charming artiste, Suraiya, waiting in "Pagalkhana", produced by Anand Chitra.

★

For sheer sincerity of purpose few can excel Bharat Bhushan in "Pagalkhana", directed by Santoshi.

★

A married woman cannot get married a second time to a different man and even the High Priest of the Neo-Dravidian Cult in Madras State, who would exterminate the Brahmin, raze all temples to the ground and burn all Vedas and Scriptures, cannot achieve this miracle for there is such a thing as the Indian Penal Code. One wonders how the censors missed all this.

Gomathy and Umapathy spent one night together in the nuptial chamber and yet Sundaram has no objection to take her as his wife, while Jeeva's character is called into question by stray rumours. Only the story-writer can understand this logic.

Umapathy goes to a secluded place to commit suicide but Sundaram comes there "accidentally" to save him. A spot nearby is chosen by Inspector Iswaran for murdering Kandaswamy Pillai. Umapathy goes to that place and laments over the dead body of his father-in-law but why he should do so, as he still has reason to suspect Jeeva's character, is not known.

No murderer weeps over the dead body of his victim but Sundaram "accidentally" stumbles on Umapathy weeping over Kandaswamy's corpse and hands him over to Inspector Iswaran who is conveniently close by ! And for the first time in our lives we hear of a police constable having the temerity to play with his master's camera. The fact is also there that an ordinary police constable who has photography for a hobby is just as rare as directors and story-writers in Madras with brains.

During the trial, the judge holds that on the basis of the evidence before him he had to hold Umapathy guilty when the dramatic interlude of the murder-photograph comes in. Then, without ordering a retrial, the judge reverses his finding and acquits Umapathy! Short cut !

As to why Iswaran should undergo a change of heart and realise the enormity of his sins is understandable. If it were so, he would not in his last moments, before committing suicide, ask Jeeva for a kiss. And no good girl, who values her fair name, would fondle and stroke the face of a friend who was out to dishonour her but that is exactly what Jeeva does. And then she tries to kill herself but the cartridge is a blank one and it is discovered she had only fainted.

The picture has eleven songs, each one with a hot gospel which has nothing to do with the story. The first of them is forty lines long ! Not one of these will however be remembered either for its music or poetry. The less said about dances the better.

Every artiste in the picture has done stupidly. They are not only wrongly cast but also stupidly directed. But Padmini surprises us with the peculiar lack of intelligence which she shows in agreeing to play the role of Jeeva which lacks both art and character. If it is money that has made her do it, there is a moral about money, which she should learn from "Panam" itself. The girl is definitely heading for a suicide as an artiste if "Panam" is any index of the choice of roles Padmini likes to play.

As to why T. A. Mathuram and S. D. Subbulakshmi have been pitchforked into this film passes all understanding and the former should know that a pair of glasses and a stethoscope do not make a doctor, nor even a nurse.

Made in the Vauhini Studios, sound and photography are not bad. The music is just dead. It is time now that these Dravidian evangelists also started their own school of music.

"Panam" is a picture which the censors seem to have deliberately missed. We cannot say why but Sir Clifford Agarwala would do well to find out. If not for something indecent and immoral, "Panam" should at least be banned for its utter stupidity.

PANAM
(Money)

Producers:	**Madras Pictures**
Language:	**Tamil**
Scenario & Dialogue:	**M. Karunanidhi**
Music:	**Viswanathan & others**
Lyrics:	**Kannadasan**
Cast:	**Padmini, T. A. Mathuram, Sivaji Ganesan, N. S. Krishnan, T. K. Ramachandran and others.**
Released At:	**Chitra, Madras**
Date of Release:	**1st January 1953**

Directed By:
N. S. KRISHNAN

When film artistes go to the Kardar Studios, they somehow look more charming because of the technical help they get. Meet Shashikala, wearing a new face and personality in "Jeewan Jyoti", a domestic drama directed by Mahesh Kaul for Musical Pictures Ltd.

OUR REVIEW

"Shyamala" Takes The Nobel Prize For Stupidity !

Takku-tikku-tarada-tatta "Musical" !

The story of "Shyamala" raises a reasonable doubt whether its two storywriters are opium addicts because only chronic opium eaters could have evolved such a fantastically stupid story as this picture presents. Had the laws of the land not made people impotent, the producers of "Shyamala" would have been lynched in a public square.

Almighty God comes down to bless a childless king and tells him to offer prayers to the Goddess Shyamala. This King of Vijayapuri had earlier closed all temples in his state and even imprisoned "God" who had come down in the shape of a Sadhu. The king is soon blessed with a daughter after his wife eats an apple and this daughter, Shyamala, refuses to be married even after she is overgrown. Manohar, the young ruler of an adjoining state, is hated by Vikraman, King of Vijayapuri, for he had been humbled and defeated by Manohar's father. Manohar's aged minister dies and according to the practice in that state, a dove is released to choose the next minister. Of two magicians, Takku and Makku resting in a forest, the dove chooses Makku. Takku, who is later forced to part company, goes to a neighbouring village and there, after killing a demon, marries the headman's daughter.

SAMPLING BEFORE MARRIAGE ?

All attempts to persuade Shyamala to marry fail—even the divine music of the veena of one supreme songstress, Veenavathi. Shyamala breaks her veena into two and in reparation gives her a magic necklace. Through Veenavathi, Manohar hears of Shyamala and makes up his mind to marry her. With the aid of his minister Makku and his boon companion Takku he puts on the disguise of a sadhu and takes up his abode on Sabari Hills. The king, with his daughter and wife, comes there to pay his homage to the sadhu but the sadhu refuses to see a person who has a grown-up unmarried daughter. Intrigued by the Sadhu's attitude, Shyamala visits him again the same night with one

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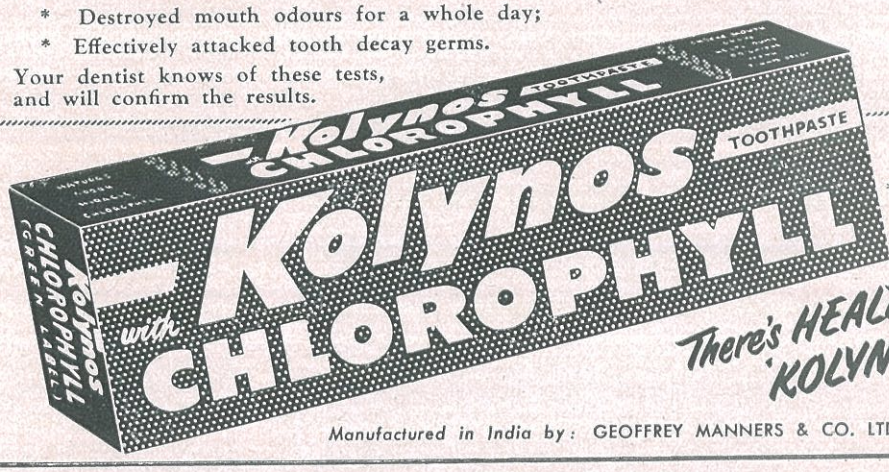

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of her maids and there meets the sadhu in private. Love springs up and the sadhu sleeps with her and Shyamala, after her seduction, comes to know what love is. She asks her father to get her married to the sadhu but the king would not think of any one but a prince as an eligible son-in-law. The king has also meanwhile imprisoned Veenavathi when she could not return to him the magic necklace which Shyamala had given her. When the king comes to know that the magic necklace was in the hands of his enemy Manohar, fearful of the fact that possession of the necklace would lead to the marriage of his daughter with his enemy, resolves forthwith to marry her to the sadhu.

Another bogus sadhu, hearing of the forthcoming marriage, succeeds in usurping the place of the real Sadhu but he is unmasked at the last moment. When the real sadhu is shown up as Manohar, the king retracts his word and tortures him. Then God comes down again, admonishes the king and Manohar and Shyamala are married.

It is impossible to criticise the story for it is beyond criticism. It is perfectly stupid.

To add to all other absurdities, there is a dance scene in imitation of the "Awara" sequence, but this one compels one to close his eyes.

IS THAT TAMIL MUSIC ?

M. K. Thyagaraja Bhagavathar plays the part of Manohar. He has gone so old on the shelf that in trying to play an youthful part, he looks like, what the Tamils call, "a Chinese corpse brought back to life". His performance contributes substantially to the general stupidity in the picture.

Relangi Venkataramayya has no place even in this fantastic story except where he steps in to try and marry Shyamala. Without any purpose he appears time and again as a comic figure but he fails to make the audience laugh. His Tamil is detestable and people will refuse to see the film merely to shun him and his stupid antics.

S. Varalakshmi is miscast as Shyamala. She is not qualified to play the part of an ice-cold maiden who would not marry. She is much better fitted to play the role of a sultry hot-blooded vamp and is thoroughly lost in this film. Stunt Somu who plays the role of King Vikrama looks more like a fat cook who has put on the tunic of a bodyguard. Other members of the cast seem to have been chosen for their ugliness.

The most revolting portion of the film is that in which a holy man seduces a young girl who comes to see him in private and so teaches her what love is. The other abominable thing is when a female member of the sadhu's gang tries to feel the breast of Shyamala to find out whether she is a man or a woman, when she comes to see the sadhu attired as another sadhu. Why not pull Censor Srinivasan's long moustaches and see whether they are genuine

Dialogue is stupid and as for the songs in the picture here are a few samples:

(Song 5) "Takku tikku, takku tikku, takku"
Mimimi - - - - Miyaw !

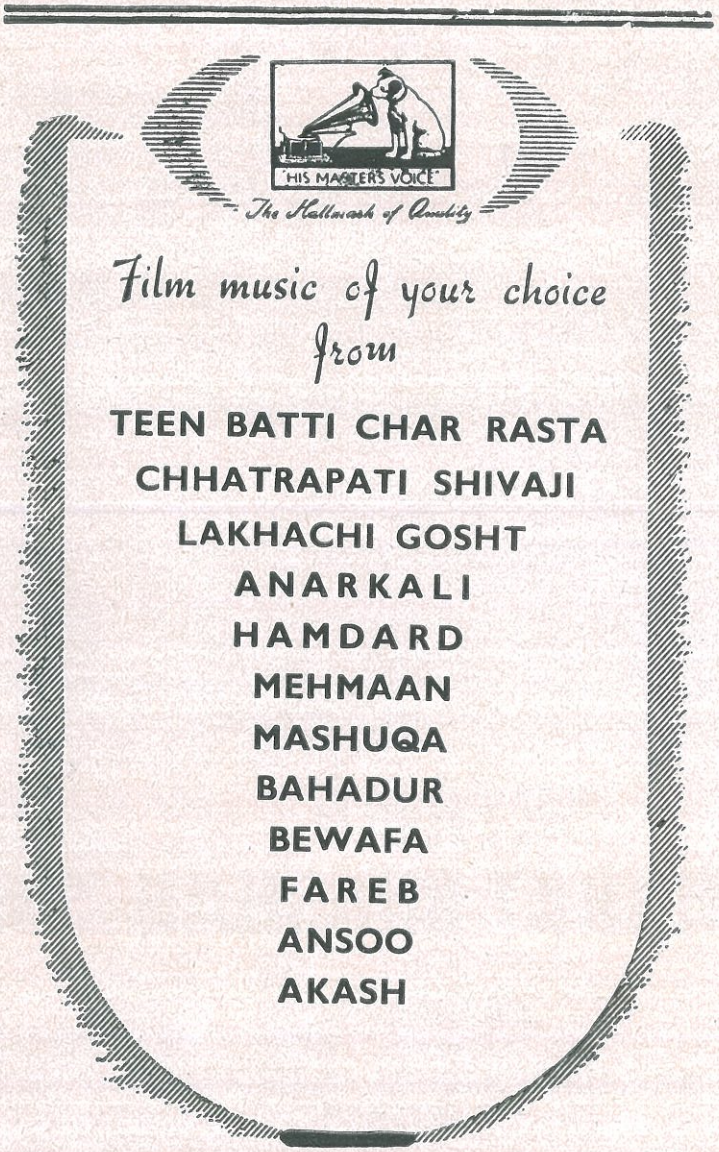
(Song 7) Tarada tatta tarada tatta
Tarada tatta Taata dubleem
plam pleem !

This kind of jargon passes for music and song and even where some intelligible Tamil words are used, the whole thing is neither poetry nor music.

Unimaginative camera work adds to the monotony of the film. It will be a good idea if the producer pays the people to see the film and undergo the torture.

SHYAMALA

Producers : **Yuva Pictures**
Language : **Tamil**
Story : **Thapi Dharmarao Naidu & another**
Dialogue : **Udhayakumar**
Music : **G. Ramanathan and others**
Lyrics : **Kambadasan and another**
Cast : **S. Varalakshmi, M. K. Thyagaraja Bhagavathar, Relangi Venkataramiah and others**
Released at : **Casino, Madras**
Date of Release : **25th December, 1952.**
Directed By:
B. A. SUBBA RAO

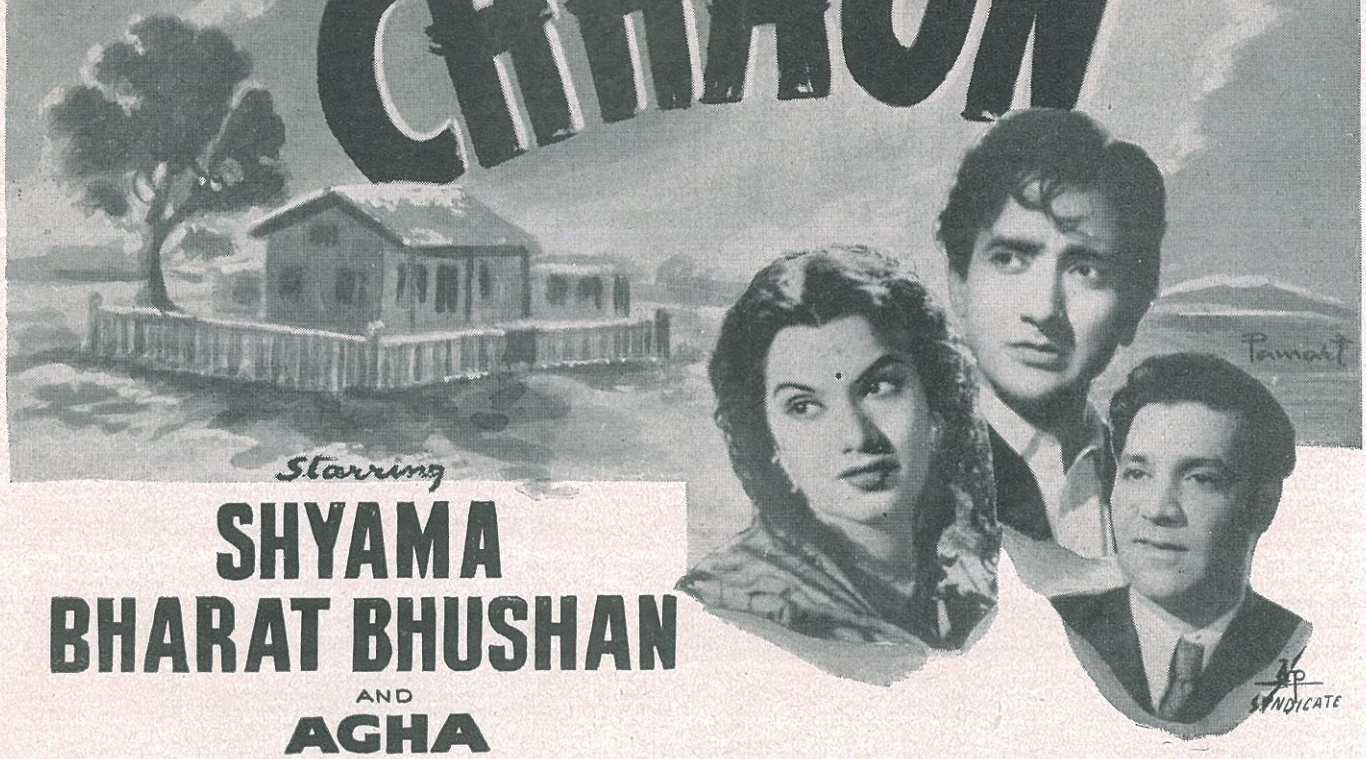


ONCE AGAIN! THE SENSATIONAL TWOSOME OF MAA...

Suhail Art Production's

DHOOP CHHAON

धूप छाँव



Starring

SHYAMA
BHARAT BHUSHAN
AND
AGHA

WITH

KRISHNA KUMARI · N.A.ANSARI · MUMTAZ
and A. ROSHAN

WRITTEN & DIRECTED BY
S. M. RAZA

MUSIC
AZIZ HINDI

CAMERA
SHIV RAM MALAVA

LYRICS
MANOHAR KHANNA

Produced by
M.O.SUHAIL

SUHAIL ART PRODUCTIONS, 129, FAMOUS CINE BLDG, MAHALAKSHMI BOMBAY-11

Dr. Jivraj Mehta—A Protean Politician ?

Thirsty Astrologer's Future Dream !

By : Phyruz Canteenwala

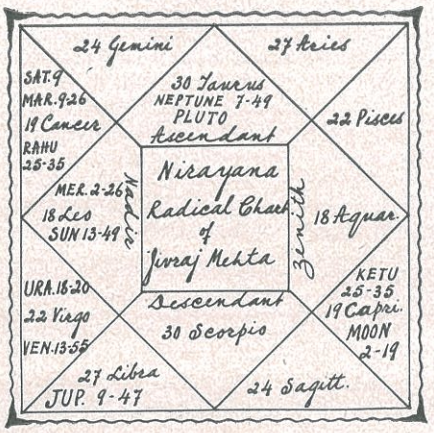
"Nor deem the irrevocable past
As wholly wasted, wholly vain,
If rising on its wrecks at last
To something nobler you attain."

(Apologies to Longfellow)

In the current astrological Aquarian Age, the greatest urge of modern man is that of independence and freedom, the arch pillars that constitute the present Republican Democratic Constitution of India. With this fact in view the existing arbitrary law of prohibition, obtained under the constitutionally despotic state governments, serves as a direct challenge to the democratic principles of the freedom of conscience and individual liberty guaranteed to every Indian under the Constitution.

Despite the knowledge of this striking constitutional error the present selfish and hypocritical administrators have persistently dared to stifle and ignore the interests of the masses by subjecting them to execute inhuman and unworthy laws and taxation irrespective of their freedom. Owing to such constitutional ambiguity impinging against the birthrights of the people the blind leaders fail to see what all right-minded people have long ago observed that the function of the present Raj is negative and destructive rather than positive and constructive.

It is not the government but the wholehearted co-operation of the people who can collectively help to observe any law, make any reform or implement any plan, five year or otherwise, successfully as under the direct democracy. No laws,



however stringent, however well supported by armed might can ever make the thriftless provident, or the inebriated abstemious. And as for the complete arrest of the indulgence of the heavenly pleasures the government might just as well try to prevent the tide from coming in on Juhu beach. Under such circumstance the following astral delineation of the past and future of Dr. Jivraj Mehta, Bombay's Minister for finance, prohibition and industries, is revealing chiefly in respect of his bigotry regarding prohibition in Bombay under the democratic despotism prevailing in the name of Ram Raj.

Dr. Jivraj Mehta—romance without drinks!

MUZZLING VOX POPULI

Jivraj Mehta was born on August 30, 1887 at 12-15 a.m. (local mean time approximate) in Amreli, while the rising sign Taurus is on the verge of merging into the sign Gemini in his radical chart. The fixed and mutable qualities of Taurus and Gemini respectively are extremely discerning chiefly in relation to his vocation and ideals. Venus and Mercury, ruling these signs that affect him particularly in matters of love and occupation, reveal that his real happiness in life is dependent on harmonious relations in personal as well as public affairs. The occupation of Saturn and Mars in the third mental House of Cancer endows him with incontinence, chagrin and vehement impulse, while their opposition to the Moon causes him to frequently veer his vocational standing. And owing to the rapt square of Mars and Saturn to Jupiter, the secretive and restrictive tendencies are uppermost in any cause he espouses, serving especially as a bar to forward views of popular concern. As a consequence of these salient characteristics he resembles the vegetative and obstinate philistine of rare order whose straitened views are repugnant to ordinary reason and judgment.

Venus, the lord of both the sixth House of Libra which rules occupation and the first House of Taurus which rules constitution, is in dynamic conjunction with Uranus and in trine with Pluto and Neptune. Owing to these benefic planetary aspects he naturally drifts towards medicine and public affairs. But, however, as Jupiter, posited in Libra, is in triple square with the Moon, Mars and Saturn he is always inclined to be puffed up by his own versatile quackery and idiosyncrasies. Since Mars rules the twelfth House of inhibition and the seventh House

Film folks in Bombay have turned "Girnar" into their official country house and Baburao Patel already seems to have lost a lot of right, title and interest in the house the way producers drop in at "Girnar" after a tiring day in the studios. Here is a group that didn't listen to the watchman at the gate. Left to right: David, Amiya Chakravarty, Kishore Sahu, A. R. Kardar, S. U. Sunny and P. N. Arora.

WHAT ONE GREAT DIRECTOR—
SAYS ABOUT ANOTHER

PARAMOUNT PICTURES CORPORATION
WEST COAST STUDIOS

5451 MARATHON STREET — HOLLYWOOD 38, CALIF.

30 October 1952

Mr. Mehboob R. Khan
Mehboob Productions Ltd.
74-94 Tardeo Road
Bombay 7, India.

Dear Mr. Khan:

Thank you for showing me your recent picture, 'AAN'. I found it an important piece of work, not only because I enjoyed it, but also because it shows the tremendous potential of Indian motion pictures for securing world markets.

I believe it is quite possible to make pictures in your great country which will be understood and enjoyed by all nations, without sacrificing the culture and customs of India. In fact, people will be disappointed if these qualities are not included.

India has always held great fascination for us, and we all look forward to the day when you will be regular contributors to our screen fare, with many fine stories bringing us the romance and magic of India.

Sincerely,

Cecil B. deMille

CBdM-C

Golden Jubilee – 50th CONTINUOUS WEEK, AT **DELHI**

Grand Silver Jubilee – AT **BOMBAY - AHMEDABAD - SURAT - KANPUR - LUCKNOW - KARACHI - LAHORE - HYDERABAD (SIND)**

They shrink but never escape, for the touch of the male body is still the best thrill in a woman's emotional life. Look at Smriti Biswas' tantalizing manner with the simple hearted Balraj in "Devta" directed by Shastri for Chitra Niketan.

of public affairs, he shows eagerness to muzzle the vox populi to fulfil his interests through administrative chicanery. Mercury, ruling the second House of Money, is in sextile with Jupiter due to which his career is naturally tinged with finance. Since Mercury is in quincunx with the Moon, his wild ideas concerning finance are invaluable to himself whilst he plays ducks and drakes with the State's revenue.

PROTEAN POLITICIAN?

Moreover, the malefic Mars—Saturn conjunction is in prismatic sextile with the benefic unions of Neptune and Pluto, and Venus and Uranus in his radical chart. As a result of the variable influences of these conjunctive planetary aspects at birth he distinguishes himself as the protean politician whose administrative notions seem allergic to the vox populi mainly because of the plaintive Saturn in his third mental House of Cancer affecting him with excessive likes and dislikes in his different walks of life. The dynamic trine between Pluto and Uranus bestows him with unstainted passion for domineering power while the imaginative trine of Neptune to Venus tends him to luxuriate on utopian fads.

Owing to the magnetic radiations of the planets Uranus, Venus, Pluto, Neptune and the Moon he may be often impelled by ardent emotions and lust for the opposite sex. Nevertheless, by the malefic double square of the Sun and Mercury to Pluto and Neptune and the quincunx of the Moon to Mercury and the opposition of Saturn and Mars to the Moon he may be lured to shady and misplaced affection and become a victim of frustration and estrangement in matrimony in life.

In the following last seven years of his life, the progressed planetary aspects and the Dashes reveal that this cantankerous physician is bound to bow to vehement popular protests compelling him to change his flagrant and quixotic policies in day-to-day administration.

In the course of the last seven months (February to August 1953) of his sixty-sixth year the Moon's Antardasha runs in Saturn's Mahadasha. Since the Moon is in heavy opposition to Saturn at birth, this period will prove very detrimental to his prestige especially because of his erroneous and errant behaviour in the administrative field. By his dissentient attitude he will subject himself to unexpected situations fraught with mass condemnation. Besides, the dynamic malefic aspects operating during this time portend a very confused mind. His reputation particularly in administrative affairs, will be at stake. Any independent decisions should prove disastrous. Under such circumstances he will have to be guided himself by the popular will. Besides, danger lurks in travel. Health will be undermined.

NOT FOR LONG?

His sixty-seventh year is extremely critical. In this period the Moon's Antardasha remains in Saturn's Mahadasha. This indicates heavy ups and downs in his occupation. His health will be seriously affected. Despite this, by an experienced stroke of Saturnian whip he will gradually have to obey the democratic call against his wishes. Moreover, he will constantly be at variance with his compeers. However, inspite of the telling stellar blows he will stick to his present position.

During his sixty-eighth year the Antardasha of Mars will run in Saturn's Mahadasha. In this period his health will impinge on his vocational pursuits as a consequence of which he will offer to resign from his present post. In this respect especially the square of Jupiter to Uranus will wield a very powerful influence necessitating him to discontinue his governmental activities.

During his sixty-ninth year he will be under the influence of Rahu's Antardasha in Saturn's Mahadasha. This period is ominous of sudden danger to life through an accident. The jumbled planetary aspects between Jupiter, Uranus, Mars and Saturn incapacitate to be conclusive in respect of his span of life. If, however, he survives this period, he will live up to his seventy-second year. In the course of his seventy-third year the fateful Antardasha of Jupiter in Saturn's Mahadasha in conjunction with the malefic aspects between Jupiter and Neptune, Saturn and Neptune, Mars and Neptune, Saturn and Rahu, and Mars and Rahu will bring an unexpected end to his earthly existence.

In regard to his varied authoritative positions in life, it is by a sheer nonsensical stroke of luck that the Fates have stolen a march on godly reason but certain it is that Saturnian nemesis will ultimately overtake him in the near future when the present moribund prohibition law should die for ever. Hence, with the passage of time, the hope of an unfettered and harmonious life will surely dawn when man will have the liberty to flourish according to his own sense of discrimination and self-determination, rejoicing thereby to the fullest as Omar Khayyam himself believed:

"Drink! for you know not whence you came, nor why:

Drink! for you know not why you go, nor where."

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AGHA
MANAHAR DESAI
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PROGRESSING ON THE SETS

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Miss Mala

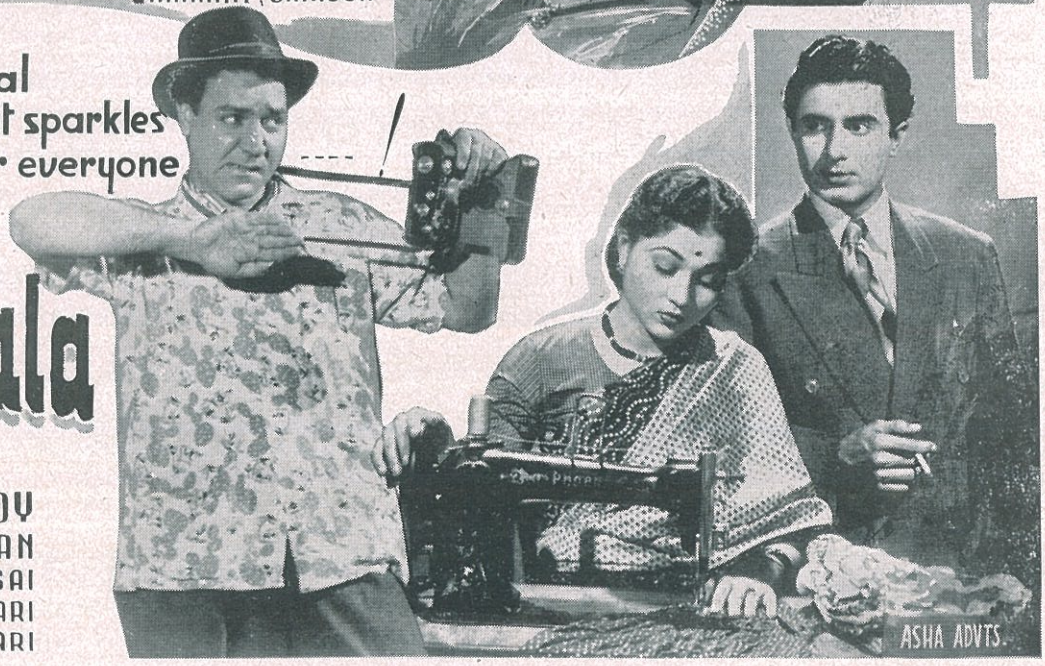
Starring: VYJAYANTIMALA
KISHORE KUMAR
JEEVAN, BIPIN GUPTA
UMAKANT, SAMSON

DIRECTOR:
JAYANT DESAI

An unusual comedy that sparkles with fun for everyone ---- !

Manchala

Starring :—
NIRUPA ROY
AGHA, JEEVAN
MANHAR DESAI
KRISHNA KUMARI
LALITA KUMARI



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AT HOME And ABROAD

Youth is an age of arrogance. In a woman it tantalizes a man till he cannot bear it any more. With its prize wares of bust and beauty, youth throws an inviting challenge but the goods can neither be touched nor possessed till society issues a license. In these days of permits and licenses, a belle decorated by art and nature soon becomes a day-dream of millions—a dream that never comes home. And now don't be jealous of the tailor who had a better opportunity with glamorous Shyama in "Sultan", a costume play produced and directed by Aspi for Super Pictures.

NEW PRESIDENT

Bombay, December 29.

The Film Federation of India held its annual general meeting on Saturday the 27th December and elected Mr. B. N. Sircar as the new president. Mr. M. B. Bilimoria and Mr. A. Ramiah were elected vice-presidents.

Chandulal J. Shah, the outgoing president, in his speech complained about the central government's indifference to films and wanted a separate portfolio to be established for films. As regards the high entertainment tax, he said, it really amounted to a tax on capital and was unjust. He ended on the usual unity note and hoped that the federation would widen its activities for the betterment of the film industry. The Committee endorsed the action taken by the IMPPA and the South Indian Film Chamber of Commerce in terminating agreements with All India Radio as a protest against the attitude of the Government towards film songs.

Immediately after the annual meeting, an extraordinary general meeting was held to amend Article 35 of the constitution, whereby equal representation is provided to all the three branches of the film industry—production, distribution and exhibition.

The Executive Committee now consists of 30 members with 9 representatives each of producers, distributors and exhibitors, one importer and two others.

We are glad the members elected a new president this year, thus giving some chance to another man, like B. N. Sircar, to do his bit for the industry. Even the blind could see the utter mess Chandulal Shah had made with the industry's problems and unnecessarily prejudiced Dr. Keskar and other government officials to treat the film industry harshly. "Filmindia's" comments seem to have opened the eyes of the members.

DIED LAUGHING

Tokyo, January 8.

Mrs. Kimino Hakagawa laughed so much at a comedy show in an Osaka theatre that she killed herself to death. The excessive laughing started a fatal haemorrhage of the brain ending in collapse.

This only proves the truth of the poular adage, too much of anything is dangerous. Indian comedies make the audience weep with frustration. In India people die only from too much politics.

NAYYAR'S NO

New Delhi, January 8.

Dr. Sushila Nayyar introduced a Bill to prohibit smoking in places of public entertainment in the Delhi State Assembly on Wednesday the 7th January. She said that the practice of smoking in cinemas and theatre halls was increasing and spoiling the health of the filmgoers by making the air in the auditoriums unhealthy and suffocating. The Bill was eventually passed as it was supported by most of the members.

One of the opponents described the Bill as an "encroachment on individual liberty of the citizens". Said he: "I enjoy the picture much more when I am smoking in the cinema." He also quoted Churchill in support of his argument that smoking "adds to health". Yet another held that "the cigarette was the sole companion of the bachelors in the cinemas."

The Bill provides that any person who contravenes the Act shall be liable to be ejected summarily from the place by any police officer and shall be liable to fine which may extend to Rs. 20|-. Smoking outside the auditorium is, of course, allowed.

JUST THREE RIBS

Hollywood, December 19.

Film actor Glenn Ford fell down from a horse while making a picture. He broke three ribs and had to spend some weeks at the hospital.

Horse accidents are even more common in India where artistes mount horses without knowing the A.B.C. of riding. Lucky Glenn escaped with a damage of three ribs !

AGAIN IN TROUBLE

Bombay, December 28.

Film actress Geeta Bali is reported to have knocked down and injured an old woman on Godhbunder Road, Andheri at 9 a.m. on Wednesday the 24th December. The police registered a case against Geeta under Section 279, I.P.C. for rash and negligent driving, but being a non-cognizable offence she was not arrested immediately.

The injured woman was taken to hospital. This is not the first time that Geeta has been charged for rash driving. Three years ago, Presidency Magistrate Mr. H. G. Mahimtura had fined her Rs. 45|- for driving at 60 miles per hour.

Why not look a little sympathetically at the lot of the poor pedestrians ?

BETTING ON A MARE

Hollywood, December 20.

Screen writer Gene Markey called Mrs. Lucille Wright his wife after a formal marriage ceremony. Lucille is a wealthy race horse breeder.

Gene's ex-wives include Joan Bennett, Hedy Lamarr and Myrna Loy.

GANDHIJI'S REMEDY

Howrah, December 15.

Over 200 picketers picketed in front of a cinema house urging filmgoers not to enter the cinema hall. It is said that the management had recently dismissed 14 employees and this picketing was done in protest.

Police were posted there to avoid any untoward incidents.

Wonder whether it is the notorious Rasputin and the Russian Queen situation! Or is a priest or a pirate chasing beauty? Whatever it is, Kuldip Kaur is worth the trouble and K. N. Singh knows it in "Baaz", a thrilling tale directed by Guru Dutt and produced by Hari Darshan for H. G. Films.

LONG WAY

Hollywood, December 24.

20-year old John Barrymore Jnr., son of the late John Barrymore, married actress Cara Williams. The young couple motored to Las Vegas, Nevada, to utter their marriage vows.

DEMONSTRATIVE

Poona, December 30.

Well-known Marathi playwright and novelist, V. S. Khandekar, donated 32 acres of land at Sawantwadi to the "bhoodan" mission.

Looks like a charitable use of bad land !

LAST OF LYN

Southend, December 26.

Lyn Harding, the popular Edwardian actor, died at the age of 85.

A versatile actor, Lyn travelled widely in India, Burma, China and Japan. From 1911 onwards he worked on the American stage. In 1928 he played "Macbeth" for seven months in New York.

TOMMY WON'T HURT

California, December 17.

The Californian Supreme Court approved Jane Russell's adoption of two-year old Tommy Kavanagh first brought from London in November 1951.

A nation-wide controversy was raging over Tommy's adoption and its legality was questioned in the British Parliament. Tommy's Irish mother, Mrs. Kavanagh, handed over her child to Jane at the London airport. She thinks the child has a better chance with a wealthy actress and with those mammary glands.

MEDIUM OF EDUCATION

New Delhi, December 23.

Speaking at the inauguration ceremony of the Children's Film Fair held at Delhi, Pandit Hirday Nath Kunzru, M.P. and president of the Cultural Film Society, stressed the role played by the cinema as a medium of education. Said he: "We want to protect our children from unhealthy influences and to provide an atmosphere in which they will be able to grow according to their nature." In India, he continued, children's films were sadly neglected.

Films from Czechoslovakia, Britain and France were shown at the fair. The Czechoslovakian puppet films in colour based on fairy tales were among the best shown.

The Japanese film "Yukiwarisoo" has inspired quite a few Indian producers to make films for children. But our films are likely to be too childish for children.

NEHRU'S HEX-APPEAL

Hollywood, December 26.

According to seductive-looking Hollywood actress Lana Turner, the five most interesting men of the world are classified thus:— First, the Duke of Edinburgh: "He's a man who appeals to women." Second, Nehru, India's Prime Minister: "He's a combination of all the mysticism of the East with the aggressiveness of the West." Third, Ernest Hemingway: "He's so darn virile." Fourth, Toscanini: "Let's just say he is a genuine musical genius."

Fifth, Fernando Lamas: "This choice is purely personal. After 'The Merry Widow' I won't be the only woman who is intrigued by Mr. Lamas' Latin charm, coupled with his American zest for living —a most interesting combination."

That's the danger. If another woman gets intrigued by Lamas' charm, the road to the marriage altar will need another traffic light.

QUO VADIS ?

Bombay, January 2.

The Russian picture "Fall of Berlin" with English sub-titles had a popular run at the Royal Opera House, Bombay. That gave birth to a Hindustani dubbed version titled "Berlin ka Patan", which also ran well.

At a ceremony attended by many film stars like Kamini Kaushal, Dilip Kumar, Meena, Dev Anand etc. Mr. Mangaldas Pakvasa, ex-Governor of Madhya Pradesh, distributed gold medals to Indian artistes and technicians who were responsible for making the dubbed version a success.

This 'generous' gesture, we are sure, will take the profits back to the Kremlin by way of more Russian pictures being exhibited on the Indian screen in future. Or will the profits be distributed as bonus among the Indian Communists?

RUSSIA BOUND

Bombay, December 23.

Addressing the Parent-Teacher Group at the Bal Bhawan, Dr. M. P. Torre, World Health Organization Consultant in Mental Health, said that films were widely used in America by social workers and institutions to promote the mental health of people. They were of different kinds so as to suit laymen, judges, lawyers, doctors, nurses and teachers and were an effective teaching aid. Many other countries in Asia were following this method and India could do the same with a few modifications.

In India, Prime Minister Nehru considers producing films a waste of time and wants people to invest their money in factories and produce railway engines and machine tools. May be the Indian mind can become healthy only with engines and machinery, like the Russian one !

Not X-ray eyes but just a woman's. And they belong to Bhanumati who kills millions with a stare in "Shamsheer" of Bombay Talkies.

DRUNK ?

New York, January 1.

Hollywood actor Robert Montgomery, suffered a fractured arm when he slipped and fell on the icy pavement outside a friend's house. He was taken to hospital immediately.

CATHOLIC PRAYERS

Rome, January 2.

Every new year begins with pious prayers and resolutions. At Rome they have announced, as at the beginning of every year, prayers for different reasons during 1953.

In May, 400 million Catholics should pray so that "dangers to faith and morals be removed from films." In November, they will be asked to pray for a quick end to the world housing shortage.

But what about praying for the safety of women on Italian streets from the advances of many Italian "parrots" the equivalent of the Western 'wolf'?

LEST WE FORGET !

Rangoon, January 4.

Japan's Social Democratic Party's left-wing delegates to the Asian Socialist Conference, showed a film on the atom-bombing of Hiroshima to their fellow delegates.

As this film has been banned by the Japanese Government, it had to be smuggled into Burma. The delegates also ex-

***Left*: As if one was not enough, they brought another in Smriti Biswas, just another edge of the same "Shamsheer".**

***Right*: Bhanumati challenges in "Shamsheer" distributed by Swati Cinemas.**

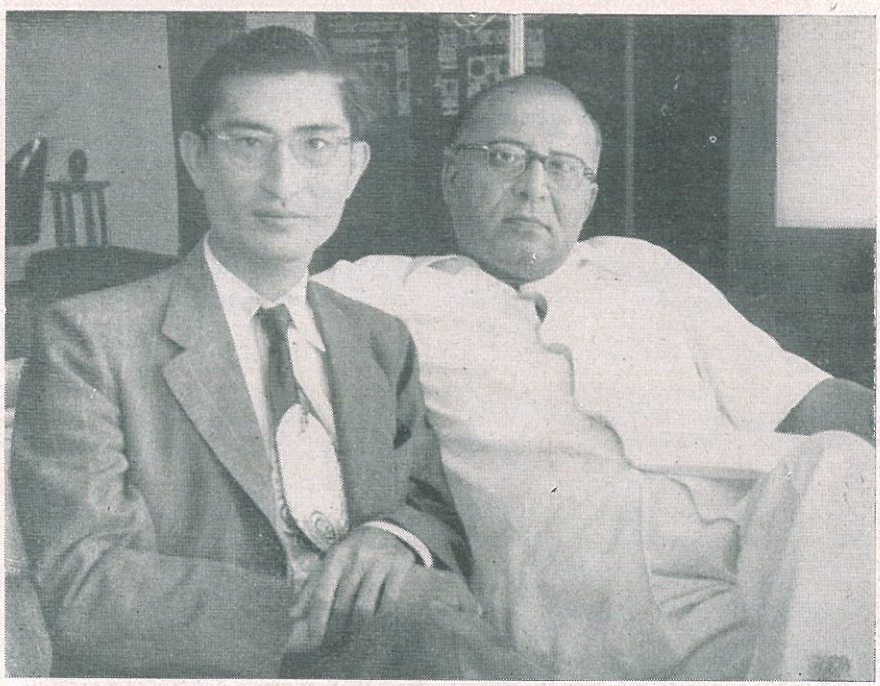
SUPER man reminds you...

Dazzling is dangerous;
dip your lights to
oncoming traffic...

and for Greater Safety,
Longer Life — insist on

INDIA SUPER

"The Finest Tyres Made"



Way out from Singapore, comes Chia Soon Ann to claim "Girnar" as his second home in India. Chia, an old friend of the Patels, is a leading exhibitor of Singapore and his annual trips to India to purchase Indian pictures can never be complete without claiming the hospitality of the Patels. This is an after-lunch snap in which both Chia Soon Ann and Baburao Patel definitely reveal an excess weight in personality.

hibited many photographs of ruined Hiroshima in Rangoon.

The Japanese are evidently trying to keep the world's most grim memories alive. Let us hope the film also acts as a stoppage for such destruction in years to come!

BACKING WRONG ONE

Mysore, December 20.

The idea of starting a factory for the manufacture of raw film at Mysore has been there for the last two or three years but it seems to be taking some shape now. Mr. K. C. Reddy, former Chief Minister of Mysore and now Union Minister for Production, Mr. H. C. Dasappa and Mr. P. R. Balakrishnan, former Director of the Metallurgical and Electrical Industries of Mysore, had already visited Germany and Switzerland to discuss details. Later a Bombay industrialist actually negotiated with a Swiss firm and drew up the terms of contract for establishing the factory.

The site chosen is 100 acres of land near the Brindaban Gardens, 14 miles from Mysore city. Of the total capital of 2 crores, the Central and Mysore governments will contribute a substantial amount. Two Swiss firms will contribute Rs. 14,00,000 and the rest of the amount will be made up by industrialists from Bombay.

The Swiss firm will construct the buildings, fit up the factory, run the plant and train technicians in India to produce the best raw film—coloured and black and white and other photographic material.

The factory, we are told, will manufacture 400,000 square feet of photographic paper per month within the first eight months of its going into operation. The plant will have the capacity to produce 20,000,000 square feet of raw films per year; many air conditioned tunnels for the processing of films; refrigeration plants and machinery to produce basic chemicals required for the manufacture of film base and emulsions.

The results of research made by the Swiss firm in the first 12 years will remain the property of the proposed factory.

With the factory in the incubating stage, the rosy figures given seem to be a case of counting chickens before they are hatched. What we don't like is the Swiss contract. The Swiss people are known for watches and patent medicines, not for photographic materials.

FILLING VACANCY

Hollywood, January 1.

Actor Jose Ferrer has chosen Rosemary Clooney, a popular singer, as his new life partner. The present Mrs. Jose Ferrer will shortly divorce her husband to enable him to marry Rosemary.

Jose Ferrer won an Academy Award last year for his scintillating performance in "Cyrano de Bergerac".

WORCESTER EXHIBITION

Worcestershire, December 30.

The photographic exhibition of the Twenty Third Midland Salon of Photography has been fixed from July 4th to July 25th, 1953 at the Museum and Art Gallery, City of Worcester, England. This Exhibition is fully international in its representation and has the approval of the R. P. S. and the Photographic Society of America.

The competitors have a varied field to exhibit their versatile talent as there are six classes of photographic subjects: Class A. Monochrome Prints (Pictorial); Class B. Monochrome Prints (Natural History, scientific, technical); Class C. Colour Prints (All subjects and processes); Class D. Monochrome Transparencies (Pictorial); Class E. Monochrome Transparencies (Natural History etc.) and Class F. Colour Transparencies (Any Subject).

Details and entry forms are available from Geo. Vernon Bilson, Hon. Salon Secretary, Gordon Cottage, Clive Road, Bromsgrove, Worcestershire, England.

WELL DESERVED

Kanpur, January 11.

Some members of the Kanpur Hindu Mahasabha staged a demonstration against the release of "Beqrar", a Pakistani film, at a local cinema house. They wanted the picture to be withdrawn because Indian pictures were not shown in Pakistan.

Magistrate S. B. L. Pande issued an order under Section 144 Cr. P. C. directing the cinema management to suspend the show and remove the advertisement material from the cinema house, to avoid ugly incidents.

The film was, therefore, withdrawn. If not for any other reason, "Beqrar" requires to be put on the shelf for its absolutely stupid contents.

CHOOSY, EH ?

Hollywood, December 18.

Film actress Betty Grable was suspended from the pay salary of 20th Century Fox for the second time.

Betty's bone of contention was that the role assigned to her was unsuitable.

OH, SABITA BEN !

Allahabad, January 5.

Kumari Sabita Ben Manibhai, a musician of Saurashtra, addressing the Prayag Sangit Samiti's annual convocation, said that people should check the growth of cheap music in the country and revive classical music. Said she: "Unless this is done there is great danger of the art which we have so long preserved dying an unnatural death."

We suggest Kumari Sabita Ben reforms the awful Garba singers of Gujarat first before she waxes eloquent on the beauty of classical music.

AMERICAN "COLOUR"

Berlin, January 2.

An interesting film on colour bar is attracting large crowds at a local cinema house and the reason is that Germany has as many as 3000 coloured "occupation children". The problem of colour distinction, therefore, is very much alive especially with the background of the well-known Nazi race theories.

The film features fuzzy-haired, chocolate-coloured six-year old Elfie Feyer, the child of a coloured G. I. and a German girl. Elfie plays Toxi, the coloured child, abandoned by her mother in Hamburg and maltreated by a Nazi tough. A German family adopts the child despite its colour but the real father travels all the way from America and she is found finally.

Elfie's life story, however, is not as miserable as that of Toxi in the film. A childless Hamburg couple went to an adoption society to find a white child but brought home Elfie. She has a happy home with them and has become a popular child star as well.

Not all Toxis are lucky but the statistics reveal that coloured fathers care more for their children than the white American occupation soldiers in Germany. 1|3rd of them see their children and support them while 1 in 10 among white G. I.'s gets a prick of conscience.

At one time the German government wanted to send these children to North Africa but fear of racial discrimination stopped them from doing so. After a debate in Bonn Parliament, coloured children are being admitted in white schools. Dr. Rehling, a German woman M.P., fought for the rights of these coloured children thus: "By granting these children human rights, we Germans may perhaps help to erase some of the guilt which rests on us for our racial persecutions."

KILLED A BOY

Bombay, January 15.

The Agripada police arrested film actor Anoop Kumar, brother of Ashok Kumar, for alleged rash and negligent driving of a car which ran over and killed a 15-year old boy on Tuesday the 13th January.

Anoop Kumar, it seems, was driving the car on Hornby Vellard when the boy crossed the road and was knocked down. The Presidency Magistrate at Mazgaon Court released Anoop Kumar on bail.

Rash driving is a common malady amongst film stars causing accidents and innocent deaths. Or have they got used to too many motion picture motor accidents and lost their sense of reality?

HOW COULD YOU, JULIE ?

New York, January 4.

Juliana Larson, 24-year old night club singer, married to oil magnate Walter Bedford Sharp, likes to dress unconventionally on conventional occasions. She irritated him recently by wearing trousers to the first night of New York's Metropolitan Opera. Walter didn't accompany her to the show but Juliana walked to her dress seat circle in high-heeled sandals, low-cut blouse, fur wrap, cape diamonds and of course, the trousers! The spectators gaped at her but Juliana pretended not to notice their stares and sniffs.

Looks very much like the Americanized version of our pant-and-bush-coat actress Protima Dasgupta!

REALLY ?

Bombay, January 15.

The Bombay Police arrested Jugalkishore Mahadevlal, director of the National Studios, Bombay, on a charge of alleged misappropriation of Rs. 10,83,000|-. Mr. H. G. Mahimtura released him on a bail of Rs. 50,000|-.

The Company went into liquidation in 1951. After that the government appointed two chartered accountants to study the company's accounts. The account books submitted to the chartered accountants were believed to be falsified and the amount misappropriated.

BELIEVE IT OR NOT

New Delhi, January 13.

The Central Government has lifted the ban imposed in August 1948 on building materials for the construction of cinemas all over India.

The State governments will give controlled items like cement and steel to those who wish to construct cinemas from their present quotas but the Centre will not make any additional allotments to the states on this account.

HULLO, WHITE CAPS !

Melbourne, January 15.

The Melbourne University has introduced films as one of the subjects in the curriculum.

Professor G. S. Browne felt that this was necessary because films played an important part in modern life and the study of films would teach children to differentiate between good and bad ones.

It is high time our Indian Universities did something sensible like the Melbourne University.

EXCHANGING BEDS

London, December 26.

41-year-old Paulette Goddard, according to dame rumour, may marry 54-year old Erich Maria Remarque, author of "All Quiet on the Western Front". One visible sign is a large diamond ring which Paulette is wearing. But Paulette doesn't admit that she is engaged because, "All my fellows have given me rings."

Paulette was first married to Charlie Chaplin at the age of 19. She divorced him in 1942 and then married Burgess Meredith. This marriage was dissolved in 1949. Remarque, now an American citizen, was once married to "the most beautiful girl in Berlin". Remarque invited Paulette last year to see Germany, the country of his birth.

Let's wish luck to Paulette in her third attempt.

VASAN'S EYE-OPENER

Bombay, December 28.

At a party given by distributor Tarachand Barjatya and Kapurchand N. Mehta at the Taj Mahal Hotel, to celebrate the success of "Mr. Sampat", Producer S. S. Vasan's scintillating picture which was released at the Roxy on December 25, many interesting facts were revealed by Mr. Vasan.

In his speech, he criticized the Government's policy of high taxation which resulted in squeezing out many producers from the film field. Producers of 1942 had disappeared in 1952. Talking of his own picture "Chandralekha", one of the biggest box office hits, he said that it had collected 4 crores of rupees. Out of this 1½ crores were taken by the various state governments in the form of entertainment tax; 1½ crores went to the exhibitors while 25 lakhs were shared by distributors.

Bhanumati doesn't fancy a two-handed thrust with the rapier even though Mukherjee seems to be all too serious in "Chandirani", produced by Ramkrishna and directed by Bhanumati herself for Bharani Productions of Madras.

1 crore was left to the producer, out of which the cost of production was 40 lakhs; publicity Rs. 17 lakhs and prints Rs. 10 lakhs. From the remaining 33 lakhs income tax amounted to 28 lakhs. So from the 4 crores earned, the producer ultimately got a profit of only 5 lakhs i.e. a little over one per cent on total collections.

Mr. Vasan described the entertainment tax as "daylight robbery" and said that it was really being imposed on the poor people who had no other entertainment besides films. Government evaded the issue by saying that the tax was paid by the industry and the industry was told that the tax was paid by the people. Arguing further, he said that a tax on the industry was a tax on investment and therefore unjustified.

Vasan has always been a fighter. He should take up these vexed problems and thrash them out with the Government on judicial level, if he really wishes well by the film industry.

ICE CREAM VENDORS

London, January 4.

That the box-office collections have gone down all over the world in the last one year is an established fact. But some British cinema owners are reported to have made profit on the sale of ice cream in the theatres, though they lost money on pictures.

Mr. J. Arthur Rank, in a recent court case revealed that in a single year his organization had made a profit of £1,151,000 on the sale of ice cream but lost money at the box-office.

The peak of admissions was in 1946 when it reached a figure of 1735 millions. Since then there has been an annual fall of 4 to 5% in the number of people visiting cinemas.

Indian exhibitors must have similarly made money by selling stale potato wafers and worm-ridden nuts.

CHARLIE IN ROME

Rome, January 9.

A hostile crowd of about 100 Italians staged a demonstration when Charlie Chaplin arrived at a Rome cinema for the Italian premiere of "Limelight." They threw fruits and vegetables at him but he walked smilingly to the cinema.

Bar this unfortunate incident, Charlie was cheered loudly wherever he went. President Luigi Einaudi, his wife and Oona Chaplin arrived on the scene late.

Guglielmor Gianini, a deputy of the small Rightist Party of the common man, said that he boycotted the premiere because evening dress had to be worn to order. Said he: "I dress in tie and tails when I am to be received by the Pope. but I think my every day suit is elegant enough to meet Mr. Chaplin."

Is that why the crowd was angry with Charlie? And strangely enough Charlie did popularize the tramp's outfit of baggy trousers and crumpled shirt on the screen!

JUNGLE JUSTICE

Moradabad, January 16.

400 college students went wild when a theatre employee allegedly misbehaved with one of the students during a college show held at a local cinema. They smashed glass panes, electric bulbs and brought down posters.

The Superintendent of Police and the principal of the college rushed to the theatre. The situation was soon brought under control.

This bad habit of taking law into their hands by the students is becoming quite a menace these days. Education seems to have taught them the wrong end of culture.

GOOD FIELD

Kuala Lumpur, January 3.

According to John Evans, head of the Government film censorship board, films are the most popular item of entertainment in Malaya including Singapore and Sarawak.

They have 350 theatres available for half of their 7,000,000 population. The other half is covered by 16 mm. projectors. In 1951 195 films from India, 350

Since Pakistan's Liaquat raised his mailed fist and threatened India every one in India is threatening every one else the same way. Now comes Bhanumati with a mailed fist threatening us in "Chandirani", directed by Bhanumati for Bharani Productions of Madras.

from U. S. A., 45 English, 26 Egyptian films and 237 Chinese films made in Hong Kong were shown there.

Even Communists seem to have a weakness for films.

NEW RULES

New Delhi, January 16.

New censorship rules have been made by the Government of India. Some of them are as follows:—No certificate will be issued to the producer unless he deposits a copy of the film certified in 35 or 16 mm. or the script, with the Central Board of film censors. District Magistrates have been empowered to seize copies of any film exhibited in any form other than as certified. Certificates will be held valid for five years. At present they operate for all time unless government uncertifies any film for some particular reason.

The new amendments provide the creation of a special committee to examine and dispose of Hindi films, which are the largest in number. News reels and documentaries will get quick and immediate attention as special provisions have been made for them.

PAK HOSTILITY

Dacca, December 27.

The East Pakistan Motion Picture Association made a request to Pakistan's Controller of Imports and Exports for the release of prints of Indian films held by the Dacca Customs authorities. The resolution stated that the Association had suffered a severe loss in the railway godown fire in which about 40 prints were destroyed. The present prints were also lying without proper storing arrangement.

The request was turned down by the Controller of Imports and Exports. That is like cutting one's own nose to spite the neighbour.

BOWING DOWN

Bombay, December 27.

More cinemas in Bombay have reduced the admission prices for cinema tickets to attract bigger crowds.

The Krishna Cinema and the Novelty have reduced the Rs. 2-10 seats to Rs. 1-14 and the Rs. 2-4 to Rs. 1-5. The five anna class has been reintroduced at the Lamington Talkies and Krishna Cinema.

What about the cinemas showing English pictures?

JUST COULDN'T !

London, January 2.

The Board of Trade's Parliamentary Secretary announced in the House of Commons that about 75 British films of more than 65,000 feet were made in Britain last year. In addition more than 250,000 feet of shorter films had been completed. Production in 1952 did not fall below expectations.

One Labour M. P. said that even an exhibitor like J. Arthur Rank admitted in court that he was not able to fulfil the quota requirements owing to lack of sufficient British films.

UNEXPECTED, EH ?

Bombay, December 26.

Sudha Bali, who played the second lead in "Raag Rang", became mother of a baby boy on Sunday the 21st December.

Geeta Bali and Haridarshan Kaur, her two sisters-in-law celebrated the happy event by distributing sweets to their friends.

COMEDY FAILED

Hollywood, December 18.

A suit filed in November 1951 by Bud Abbott and Lou Costello, Hollywood's popular pair of comedians, against Universal Pictures for damages and abrogation of their contract with the company was decided in favour of the latter.

In their statement, Bud and Lou said that the evidence did not support the charges they had made against the Company and expressed regret for any injury caused. In addition to the charges mentioned above, the comedians had questioned the company's accounting methods and the company's right to reissue their films through Realart.

Starring
USHA KIRON
MRIDULA
MUKESH

WRITTEN and DIRECTED BY
MADHUSUDAN

MUSIC and PRODUCED BY
MUKESH

Contact :

MUKESH FILMS,

Famous Cine Lab. & Studios Ltd., Mahalaxmi, Bombay 11.

WOES & ECHOES

(This is the readers' forum—as and when space permits. From the producer to the lay film-goer, every one can write to the Editor and ventilate his grievance. For every letter published in these columns, the publishers will pay Rs. 5|-. Letters should be signed and marked "Woes And Echoes". Photographs of the readers will be published along with their letters, if convenient.—The Editor.)

Cloth chewing is a game of deliberation when women get excited. The teeth that would love to bite off a man's nose are often consoled by biting the end of a dopatta. Suraiya seems to be planning a deliberate assault in "Pagalkhana", a strange theme written and directed by Santoshi for Anand Chitra.

WELL, NIREN?

"You have reviewed "Palli Samaj" of S. B. Productions in your issue of November 1952.

"I wonder whether you reviewed the above picture by seeing it yourself or the review was written for you by the publicity officer of S. B. Productions.

"Palli Samaj" is a masterpiece even among Sarat Chandra's works. In its screen version it has been reduced to a third class production. Sri Niren Lahiri has simply massacred the book. I do not know whether you have read the book; but if you compare the two, I will be much obliged if you will kindly point out to me where Sri Lahiri maintained all its charm and beauty and characterizations about which you have waxed eloquent in your review".

CALCUTTA. *Rabindra Nath Khan.*

LET US BELIEVE HER!

"Recently Nimmi said that she has never been kissed on or off the screen. I don't understand why she wants to fool the people. Poor girl! she thinks that people will believe every word of hers. She is fooling herself but not the people. Is there something wrong with her: bad lips or foul breath as you say?

"One can find out the full story of Nimmi, who is she, what was her profession before joining the films and how she came up, if one reads the article published in an Urdu magazine "Shama" of Delhi few days back.

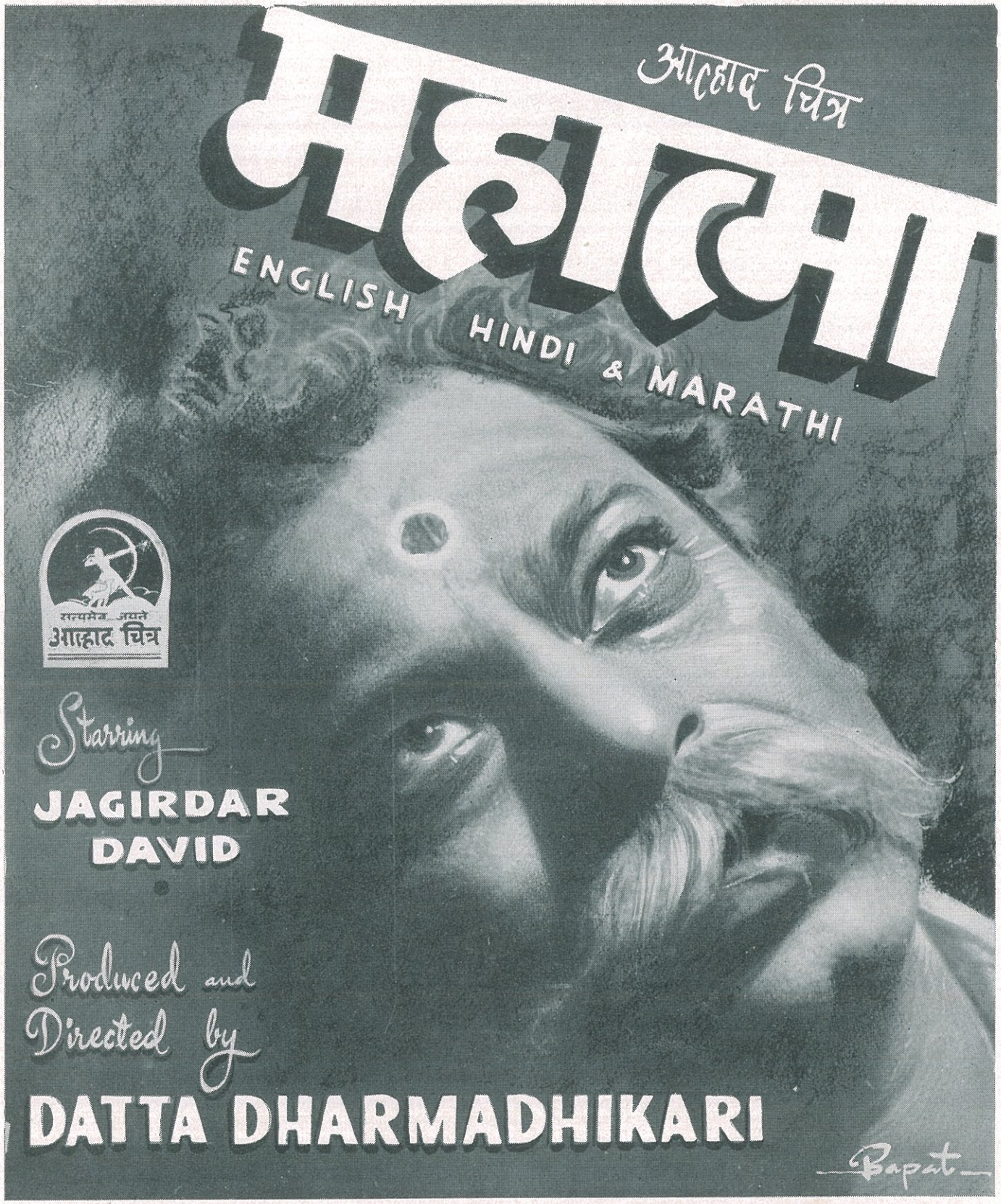
"Why do some magazines publish the life histories of film stars, which give only one side of the picture and that too a false one? I must thank you Mr. Patel that at least your magazine is not publishing such kind of trash. I request the other Editors not to publish all that the film stars say about themselves and make innocent people believe it. I request the film stars also, particularly actresses, not to give any false information about them. It is in no way helpful for them to earn their bread".

MASULIPATAM. *P. Madhusudhana Rao.*

BELOVED STILL?

"Your editorial "The Mistake of Motilal Nehru" in the December issue is an addition to the galaxy of brilliant editorials that have come from your pen so far. It is at once a lucid, forceful, pointed and masterly exposition of facts and presents a grim and yet a true picture of India and her people as it exists to-day. The fact that you have succeeded in capturing so comprehensively such a vast canvas of this country's tragic tribulations, handicaps and problems speaks volumes for the versatility of your pen. I have no doubt that your brilliant editorial echoes the inarticulate feelings and thoughts of thousands of people throughout the length and breadth of this country. To them your editorial has done a memorable and unique service.

"The tragedy of Jawaharlal Nehru and our great misfortune is that he has hitched his wagon to the stars and is constantly trying to reach his hands out to the limitless sky. As a result, his foreign policy has completely made him forget the domestic tragedy of our dumb and hero-worshipping masses. It is most annoying to the people bereft of elementary conditions of existence viz. food, shelter and clothing that Nehru must continue wasting his energy over China and Korea. We are least interested as to whether China is admitted in the U.N.O. or how the



ALHAD CHITRA,

Anand Bungalow, Karve Road, POONA 4.

Korean issue in a distant world is solved. And this man Nehru goes on boasting that India is growing in stature and would inevitably play a vital role in shaping world affairs. No doubt, he conveniently affords to brush aside the prostrate masses and their tragic existence over whose destiny, by sheer accident, he rules. To call their existence human is a cruel mockery of our civilization.

"It is high time Nehru lowers his lofty gaze from his foreign policy (which is foreign to us) to the domestic plane and concentrates his energy on the provision of elementary conditions of life viz. food, shelter and clothing to the millions of his countrymen who are already in the grip of disease, despair and starvation. These are the only vital needs for which we at the moment aspire. Is this too much to expect from Pandit Nehru, our beloved Prime Minister?"

BOMBAY. *Manu G. Bhagat.*

COME TO KISS

"The observations made by 'Judas', in the November issue of 'filmindia', on stolen and illegal kisses are most welcome. If these kisses can be a pleasure to the parties concerned, they can sometimes be a nuisance to others..

"A few days ago, I, with some friends, went to see 'Lorna Doone' at the local Plaza. Our adjacent box was occupied by a couple, a young boy and a girl. For every kiss on the screen, this couple was following suit in the box as if providing 'play back' sound to the kisses on the screen in perfect synchronization. This thing naturally diverted our attention from the picture. After the show was over, we followed this couple to see if they were husband and wife. Our apprehensions proved right. This boy and the girl took different bus routes."

NEW DELHI. *Lala Bhagwan.*

IF AUNTY HAD WHISKERS

"Your editorial (December issue) provides interesting reading especially in the context of the events of the last six years in the history of India. It throws a flood-light on the complex personality of Shree Nehru. Your criticism of his Western ideologies and culture is indeed bold and inimitable. It is proper for the future historians to judge how far the Western upbringing of Shree Nehru has contributed, though unconsciously, to the present maladies of India, but to a common man it does seem that his mind is obsessed by the West.

"Many of his policies are coloured with ideals which are too good for this earthly world of ours.

"How happy our country would be if only Shree Nehru would be an objective realist rather than a subjective international idealist."

BOMBAY. *G. C. Parekh.*

OPENING BLIND EYES

"In democracy there is a continuous conflict between Liberty and Authority, hence: 'Vigilance is the price of Democracy'. You, in the opinion of not a few, are the person who satisfies this condition in full measure.

"The Mistake of Motilal Nehru"—your latest editorial bears clear testimony of the same. In fact, every editorial in the famous Filmindia is an eye-opener to the Government and as such a step towards the success of Indian democracy. How I wish, there were more than one Baburao Patel to serve and save our country."

NAGPUR. *V. M. Teni.*

CHRISTIAN LOVE BUT JEWISH PROFITS

"The visit of the two foreign film magnates recently viz. Mr. Spyros P. Skouras, President of 20th Century Fox and Mr. Joe McConville, President of Columbia Pictures International Corporation with seemingly spontaneous expressions of goodwill and co-operation, makes one wonder how the credulous Indian film magnates could readily reciprocate their sentiments in the face of the obviously difficult attitude of Hollywood towards Indian films.

"When hundreds of U.S. films are being shown in India unstintingly night and day, is it an act of mutual co-operation that the question of the release of a single Indian film like "Aan" in the U.S.A. should continue to lie in doldrums? Perhaps it would be unfriendly to begrudge exhibition of American films, but when performances of these sweet-tongued visitors do not conform to their assurances as in the case of "Aan", one is led to the painful conclusion that our friends overseas are not showing a spirit truly Christian!"

MADRAS. *Syed Mustafa.*

WELL, KESKAR?

"It was Friday the 19th December 1952, the opening day of Talwar's "Sangdil", when I had been to the local air conditioned theatre—'The Hind Palace'. I was rather surprised not to see any documentary or newsreel released by the Films Division.

"Mr Patel, one wonders how these exhibitors commit such breach of law as is done so often by them. If the Films Division is unable to exercise strict vigilance on such malpractices, let it altogether stop producing documentaries which are not shown to the public for whom they are actually meant."

CALCUTTA.. *Jagdish Lal Shah.*

CHANGE YOUR SHOES, SON!

"The other day I went to see Talwar's "Sangdil" at the local 'Nigar' and thoroughly enjoyed it; but I was continually disturbed by the sound of 'charr-charr-charr', produced by the noisy shoes of the manager who inspected the hall several times during the show. I don't object to his inspection but I would suggest that such noisy shoes should be discarded on such occasions. Is it expecting too much, Mr. Patel?"

KANPUR. *Mrs. Savitri Devi.*

CHANGE YOUR WAY!

"Perhaps you remember the January 1952 issue of the Filmindia, where in the 'Woes & Echoes' column, you have advised our 'Modern' Theatre to change the name. Instead of changing the name they have started giving 'beauty touches' to the outside of the theatre. It is no use having a clean exterior which leads

Producer Kishore Sahu has planned for himself an ambitious production programme for 1953. And one of his productions will be in Gevacolor. It is called "Mayurpankh" and will be produced in Hindi and English. As an earnest of his desire to make "Mayurpankh" a landmark in motion picture history, Producer Sahu has succeeded in securing the services of Andre Thomas, the well-known French cameraman whose skilful work in Gevacolor has been the sensation of all Europe. Here are Kishore Sahu and Andre Thomas snapped at the Santa Cruz Airport.

to a putrid dungeon. It appears that words are being wasted, what do you say?"

BADULLA. *S. Eswaradhas.*

THEY WILL FOLLOW!

"Following the lead given by some cinemas in Delhi and other places, all the three cinemas here have reduced their admission rates. The need was a long-felt one and its realization, though rather too late in the season, is welcome nevertheless. It is, however, a mystery as to why this concession should be available only to the audience of Indian pictures and not to those of English pictures. This invidious discrimination is not in keeping with good business ethics and should be abolished forthwith. By this time, the cinema-wallahs should have realised that it is in their own interest to keep low rates."

SIMLA. *Prithi Paul Singh.*

KESKAR'S CENSORSHIP

"Please permit me a little space in the columns of your esteemed magazine to express my indignation about Punjabi pictures. These cheap romantic pictures are not only increasing in number but also in vulgarity. In the last few days two Punjabi pictures 'Posti' and 'Mutiar' were exhibited in one of our local cinemas, which I had the misfortune to see. I had heard and read a good deal about the trash in Punjabi pictures but could hardly believe that the heritage and culture of a people can be brought so low by the greedy producers and made an object of mockery and shame.

"These pictures lacked all sense of decorum and decency and had absolutely no technical or artistic appeal in them. The love scenes were highly objectionable, so were the love caresses. The dialogue between lovers often carried a double meaning which would make a person blush. The jokes were too stupid and were unbearable for a person of refined taste. I am very much surprised how these pictures were passed for public entertainment and how do the owners dare exhibit such pictures?

"I am myself a Punjabi and would feel proud if a really good Punjabi picture comes up worthy of the high morals of Punjabis and once for all washes out this dirty blot from their fair name. Will any worthy producer take steps? Will Filmindia also help us in this good cause? I write this in good faith."

KANPUR. *Mrs. F. M. Deane.*

HAPPY?

"I salute you for your honest comments on Shantaram's 'Parchhain'. This instance dispels a long standing notion of the cinegoers about your bias against Shantaram. However, if you at all allow me the privilege of using your esteemed columns, I will unhesitatingly avail myself of the opportunity to voice my disagreement with you. After 'Admi' Shantaram has never given a top class film and his 'Parchhain' was particularly stupid. Its story was paradoxical and trite and the acting of Shantaram, which you have praised so much, was disgusting. Don't you think that his very diction was faulty and he looked a perfect idiot when he put on those little moustaches to look manly?"

KANPUR CANTT. *Shashi Datt.*

VIJOO'S BITE!

"In "Baiju Bawra" an otherwise excellent picture, Gouri's hand is seen bleeding after the snake bite. It is a well-known fact that a snake bite leaves only a couple of dots as marks; it never looks like a dog bite as is shown in the picture.

"It is really sad that the director who has taken pains to create an authentic atmosphere otherwise has overlooked this glaring mistake. This incident being the turning point in the story needed careful attention. It is small details in really great films that matter and the pity of it is that even our first class films are not free from avoidable inaccuracies."

BOMBAY. *S. Mohansingh.*

TRUTH IS STRANGER —

"I can hardly believe that Madhubala has stooped to such a low level as to utter a fanciful lie regarding the true reason which prompted her to give Rs. 50,000|- to the Bengal Refugee Fund (Bombay Calling, Filmindia, November 1952). This volte-face on the part of the fast-fading beauty of the Indian screen only goes to confirm Editor Patel's reply to a reader's query in the same issue, viz. "The Muslims of Pakistan are soldiers of Islam while those of India are politicians of Islam. The soldiers are brave and honest while the politicians are crafty and clever." Publicity at any cost seems to be the motto of this Venus."

MADRAS. *P. Krishnamurty.*

FATHER'S HERITAGE

"The Indian students' community has of late become a nuisance to the society. Unlike their standard of living their standard of discipline is deteriorating every day. To them 'romance'—and a cheap one at that—has become the order of the day. Whenever and wherever they see a girl passing, whether alone or with some one, they start whistling or singing some vulgar film song. Sometimes they even utter indecent words and make signs in order to draw her attention. This is, however, not the end of their romance. The latest form of their romance is even worse—that is, blowing of cigarette smoke right into the girls' faces if per chance they happen to sit by them in a picture house. Sometimes they even get their seats changed for indulging in this mischief. This is really a matter of great shame. Perhaps in no other civilized country students behave in this fashion. But who is responsible for all this? So far as the blowing of cigarette smoke is concerned, I would blame Kishore Sahu—and he alone—for it is he who first introduced this cheap kind of romance in his pictures.

"Their interest from studies is now fast vanishing and one can often see them roaming here and there like 'Awaras' chasing this girl or that girl or chatting in some Coffee House or queuing for some show in some cinema house with, of course, their books in their hands which they invariably carry to bluff their parents. I am, however, not concerned whether they attend to their studies or go to see pictures, whether they smoke or drink. What I want is that they should not indulge in indecent behaviour which only brings discredit to the country. They should behave like civilized and disciplined citizens of a free country and set an example for others to follow."

NEW DELHI. *Suresh Nakul.*

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LISTEN, MEHBOOB!

"There can be no denying the fact that Mr. Mehboob richly deserves the title of 'Man of the Year' bestowed upon him by you (Filmindia November 1952) but I only wish that, in future, he would engage Tamilians for playback roles in the Tamil versions of his films, as we have not yet recovered from the shock of witnessing the wholesale murder of Tamil in "Aan"."

MADRAS. *P. Krishnamurthy.*

AND MAY GOD BLESS YOU ALL!

"I thank you for your kindness to Sindhis. No doubt, Sindhis are extravagant in their habits but I have to say two things. We wear costly clothes because we believe: "If you want to save, buy silk." In joint Hindu families, use of clothes which belonged to grandfathers is common. I have been using coats, which are more beautiful than those used by many of my college mates, but they are as old as my grandfather. Also, they give a good appearance and guarantee gentlemanship, as a gentleman is known by his dress these days.

"Second thing you complain of : that Sindhis very often go to cinemas, clubs, hotels, etc. In Sind, this disease was limited only to the folks of Hyderabad City, because they, since long time being highly educated occupy high offices and are in constant touch with foreign countries through their trade relations. In India, where people from all the districts of Sind are packed together, this disease has spread more and ruined more. This thing has attracted the attention of responsible men of our society also. You should know that Sindhi young folks make so much show not because they have a good bank balance but because "Empty vessel makes more sound". Some have become so discouraged as to think "where we have lost so much, what use is it to care for this?"

"Most of the responsible men of other communities have talked strongly of Sindhis. Only few intelligent men realize that Sindhis have lost past splendour, remain in an intolerable present, and have to face an uncertain future. And surely you are one of those intelligent men. I thank you, when you replied to the question whether Sindhis are really refugees, saying "Even the most luxuriant plant rooted out from its soil loses beauty and freshness." I really wept, when you replied to another question in June, saying "Sindhis have lost their honour to save their religion." Like a true journalist, you have tried to etablish good understanding between different communities.

"With all my heart and love I say: "GOD BLESS GIRNAR".

BOMBAY. *C. A. Sundrani.*

LET US PRAY.

"Judas" deserves praise for his highly enlightening, thought provoking and stimulating "Bombs that blow up homes" in the November issue of "filmindia". His observations contain the painful truth that we must be ever vigilant and cautious against Western ideas that have begun poisoning our social life today and are at conflict with our mode of living and our cultural heritage. Starting with kissing, apparently a very harmless affair, "Judas" has very ably drawn our attention to the inherent dangers of Western culture and mannerism alien to our soil, dangers especially of American films, magazines, literature and various other aids given as a charity for upliftment of an underdeveloped country like India and which are in reality a glamorous garb to disturb our social life, poison our cultural thought and ultimately destroy our homes.

"With the invasion of attractive schemes like Community Projects which will certainly do more harm than good and doubtful missions like Moral Rearmament which are a gross insult to the dignity and spiritual heritage of an ancient land like India, it is high time the conscience keepers of society and crusaders pondered over the wise observations of "Judas" and armed themselves against this onslaught of American ideas, false notions of their culture and doubtful missions which are out to wreck our homes within the four walls of which lie peace and ultimately our heaven."

BOMBAY. *Manu G. Bhagat.*

SITE FOR NEW CINEMA

"This is in regard to the badly situated cinema houses at my place. This extensively populated town has got only two theatres; but these too are far away from the actual centre of the town.

"They are situated near the station with the result that those people who live in the Hospital area and even far from it have to walk a long distance to see a picture. Besides, 'Ashok', which is just near the station, due to its being too small, cannot accommodate many people.

"It is, therefore, suggested that one of the cinema houses may either be removed or a new one be erected in the vicinity of the Hospital area."

THANA. *Mrs. Kamla Gobindram.*

ASK LAL BAHADUR SHASTRI

"On the night of 1-1-1953 when I was travelling by Howrah-Bombay mail, at Raipur Station I asked the Manager of the Restaurant Car attached to the mail to serve coffee to a few third class passengers who were badly in need of the same. But his answer that drinks could only be supplied to the aristocrats, in other words, I and II class passengers and not to the third, came as a rude shock to me. Believe me, I was under the firm conviction that such distinctions or discriminations have already been given a decent burial. But this incident only shows that class distinctions still exist. May I ask you Mr. Patel as to how this 'class bar' is in any way different from the 'colour bar' in South Africa?"

HYDERABAD—DN. *B. T. Devanathan.*

WELL, MADRASI?

"Cinemas are meant for entertainment, but this is not applicable to the one named Liberty at Sambalpur. The Liberty of Bombay is the show place of the nation but the Liberty of Sambalpur is a disgrace to entertainment.

"It is situated in a tent, with a single machine and old rotten chairs, which I presume the Madrasi owner of this cinema house has purchased in auction. There is no lavatory.

"He has made tons of money by showing some excellent pictures like "Barsaat", "Anand Math" and "Sawan Aya Re", but it is a pity that he has not improved the standard of his cinema even a wee bit, for which he should be ashamed."

HIRAKUD. *B. R. Datta.*

UNDER COMMUNISTS

"Although we are a free nation now, our people utterly lack that civic sense which the people of other free nations have. Only the other day a "gentleman" sitting beside me in a cinema so poured out the "juicy" contents of his "pan" filled mouth as if the whole world were a spittoon for him. Fortunately I could save my clothes but could not help feeling sorry for the "poor" cinema owner.

"Mr. Patel, I wonder when our people will begin to behave as civilized citizens!"

AJMER. *G. C. Agarwal.*

AUTHORITIES SILENCED

"The Plaza theatre of New Delhi (owned by Mr. Keki Modi) is at long last being renovated. You know why? Not because many filmgoers voiced their woes regarding the bad seating arrangements, etc. of this theatre, nor because Mr. Baburao Patel lent his support to such protests by publishing those letters in "filmindia", but because the film "Jhansi-ki-Rani", produced by Sohrab Modi (brother of Keki Modi), is scheduled to be released at this theatre very shortly as also at the other theatres of the Western India Theatres Ltd.

"While every one welcomes this great decision of the management of the Plaza Theatre to renovate the building even though for it own ends, one wished that it had saved the inconvenience and embarrassment to the public arising out of doing the repairs while keeping the shows on. At present, big poles are erected in the foyer of the cinema and elsewhere, and since there are noon and matinee shows also daily, the inconvenience caused to the public due to the repairs can very well be imagined. Could not the profit-conscious management close the theatre at least for a week to finish off the repairs instead of endangering the health of the patrons by running the shows when the repair is going on? What sort of showmanship is this? And what are the local authorities doing? Have they no say in the matter?"

NEW DELHI. *Mrs. Savithri Devi.*

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BOMBAY 1.

PICTURES in MAKING

Poet Kalidas found innocence in the deer-like eyes of women. But there were no film stars then to bring into the eyes a thousand moods to create a riot of emotions in male hearts. Kalidas escaped by describing a few types but we cannot escape from Nirupa Roy, the sweetheart of a hundred gods and the heartache of a million men. Once again she plays another attractive role in "Bhakta Puran", directed by Dhirubhai Desai and produced by Vinod Desai for Vinod Films.

ANAND CHITRA (Bombay)

"Pagalkhana" starring Bharat Bhushan and Suraiya is ready for release. Producer-director Santoshi has a knack of making his pictures click at the box-office and "Pagalkhana", we are sure, will do the same. The treatment is said to be original with some deft directorial touches. Cynics may compare the world to a mad house but it is nevertheless an interesting one peopled by an endless variety of human beings ranging from the sane to the insane and that is the central idea of "Pagalkhana". Almost all the distribution rights have been disposed of. Santoshi has already begun work on his next production tentatively called "Kesar". This one also stars Suraiya opposite Bharat Bhushan.

BHAGWAN ART PRODUCTIONS (Bombay)

Producer-director Bhagwan has completed "Jhamela" a hilarious comedy starring himself and Geeta Bali. Though we find useless comedy in many Indian pictures, Bhagwan set a new style in intelligent comedy with his popular "Albela" and we hope he has gone better in "Jhamela". The story is said to be well-knit with catchy music and rhythmic dance numbers to draw the crowds. Bhagwan is busy now with the paper work of "Ladla", another story which is likely to set many a heart pulsating.

SUNDER FILMS (Bombay)

Director G. P. Pawar has made rapid progress with "Baji Rao Mastani" a historical romance of the Peshwa times. Another social "Tasveer", has its theme laid in the beautiful country of Assam, the Kamrupdes of ancient times. "Tasveer" is an all-women picture which no man should miss.

CHANDU STUDIO LTD. (Bombay)

Once a cameraman, Chandu has become not only a studio-owner but a producer as well. Working with speed and efficiency, he completed "Naina" a mystery thriller starring Geeta Bali and Abhi Bhattacharya. The picture was censored without a cut and is now ready for release. Chandu will go ahead with "Sach" and "Mussorie" now that "Naina" is finished.

HINDUSTAN CHITRA (Bombay)

The New Year seems to have stirred the ever-ambitious Producer-director Kishore Sahu to a fresh fit of activity. He announced "Mayurpankh" in Gevacolor and brought well-known French cameraman Andre Thomas to Bombay. Andre Thomas is an expert in Gevacolor photography and recognized as one of the leading cameramen in Europe. Let us hope "Mayurpankh" becomes an eye-filling picture, with so much care being taken. "Mayurpankh" will go into production soon under the banner of Sahu Films Ltd. Meanwhile Hindustan Chitra's Production No. 11 is getting ready under the direction of Sushil Sahu. Producer Kishore Sahu will make "Khoon-e-nahaq" (Hamlet) simultaneously with "Mayurpankh". Don't be surprised if the year 1953 becomes a year of Sahu hits.

H. G. FILMS (Bombay)

More than half of "Baaz" has been completed and the rushes predict an exciting picture. Director Gurudutt plays the handsome Prince Ravi who clashes with Nisha portrayed by Geeta Bali, only to fall in love with her. Others in the cast are K. N. Singh, Ram Singh, Kuldeep, Yashodhara Katju and Jaswant. With Producer Miss Haridarshan Kaur taking a keen interest in "Baaz", we have no doubt that it will become a popular entertainer.

JAYANT DESAI PRODUCTIONS (Bombay)

"Hazar Raten" starring vivacious Rehana and directed by Jayant Desai will be released soon. Producer-director Jayant Desai insists on telling us that it "is a wondrous tale told with tremendous charm and beauty." And, of course, it has cost him a lot of money to make it beautiful and spectacular. A fast work-

er, Jayant has completed a good bit of "Miss Mala" starring Vyjayantimala, the South Indian heart-throb. Kishore plays the male lead ably supported by Jeevan and Bipin Gupta. Chitragupta is in charge of music. Yet another nearing completion is "Manchala" starring Nirupa Roy, Agha, Jeevan, Krishna Kumari and Manhar Desai.

MEHBOOB PRODUCTIONS (Bombay)

"Aan" celebrated a silver jubilee at the Liberty and is still going strong. Beautiful colour photography and an action-packed story seem to have done the trick. Producer-director Mehboob has finished the paper work of his next social. He has signed up Madhubala to play the heroine opposite Dilip Kumar, thus bringing together the popular "Tarana" team.

VINOD FILMS (Bombay)

Director Raman B. Desai is enthusiastic about his new directorial assignment, "Nag Panchami" a mythological. Producer Vinod Desai and Raman are now completing the outdoor sequences. Nirupa Roy, an inevitable star in a mythological, plays the feminine lead opposite Manhar Desai. The supporting cast consists of Vanmala, Sapru, Durga Khote and Bipin Gupta. Raman Desai has already shown some skill in "Raja Harishchandra" and this one should help him to establish as an intelligent director.

AKASH CHITRA (Bombay)

Producer-director K. B. Lall is a true disciple of Mehboob looking at the way he spends time and money to give filmgoers a worthwhile and attractive picture. In this respect "Angaray", a story of the hills starring Nargis and Nasir Khan, will not disappoint. He has just completed the outdoor shooting at the Wilson Dam, Ghoti and is happy with the beautiful rushes. Photography is by Faredoon Irani of "Aan" fame. Others in the cast are Pran, Jeevan, Paro, Vanmala and Jagirdar.

SADIQ PRODUCTIONS (Bombay)

Producer-director Sadiq has begun the shooting of "Shabab" starring Nutan and Shammi Kapoor. The story is by Azm Bazidpuri while lyrics are written by Shakil Badayuni. With Dwarka Divecha in charge of photography, Sadiq can easily make "Shabab" an emotional and technical fantasy. The musical score is by Naushad.

EMAR FILMS (Bombay)

"Sailab" is making steady progress at the Chandu Studios, Kalina. Director Ravindra Dave has put in a lot of thrill and suspense for the masses. Geeta Bali and Abhi Bhattacharya are teamed together, supported by Smriti, Ram Singh and Agha. Playback music is sung by Geeta Roy and Talat Mahmood.

MANMOHAN FILMS (Bombay)

"Akash" starring Nadira and Balraj Sahani and directed by Manmohan Sabir, is reported to have become a box-office hit. It will be released soon. "Sheeshe ki Diwar" will soon go on the sets with director Manmohan Sabir bent on working every minute. This one stars Veena, Shammi, Manmohan Krishna, Achla, Badriprasad, Sunder and Wasti. It is written and produced by K. A. Abbas and the meaningful title "Sheeshe ki Diwar" raises a hope in our hearts that it may contain a progressive theme.

PAMPA PICTURES LTD. (Bombay)

This new company has begun well with "Sapoot" as the maiden social, starring Shakuntala and Bharat Bhushan, one sequence of which was completed at the Shree Sound Studios. This is a story of filial fidelity and has veterans like Lalita Pawar, Baburao Pendharkar, Nandkishore and Jeevan cast in important roles to bring home the theme. The technical side of the picture is being looked after by Rajnikant Pandya, a known name in the film field. H. P. Sharma is wielding the megaphone. Music is by Hanuman Pershad.

ROOPNAGAR LTD. (Bombay)

Mystery thrillers are in vogue now but Producer-director Roshanlal Malhotra's "Dhuaan" promises to be the best among them. Asha Mathur and Usha Kiran supply the necessary sex appeal. M. Rajan plays the male lead supported by Om Prakash, Jeevan, Ullhas and Protima Devi. Lyrics by Rajendra Krishna have been set to music by Dhaniram and Vasant Desai.

BORKAR BROTHERS (Bombay)

Mr. S. B. Borkar, an enterprising businessman, who was formerly associated with India Film Exchange, has started this new distribution company. The pictures he has acquired for distribution only emphasize his shrewd business acumen. For instance, De Sica's "Shoeshine" for all India distribution; Bombay rights of Ambalal J. Patel's "Pamposh" directed by Ezra Mir; H. G. Films' "Baaz" and Time Films' "Kala Admi" starring Dilip Kumar. We wish the Borkar Brothers the best of luck !

BIMAL ROY PRODUCTIONS (Bombay)

One of our progressive directors, Bimal Roy constantly endeavours to give something new on the screen every time and "Do Bigha Zamin" his independent production venture is no exception. In this tale of bitter toil and tears, he depicts the slow but certain elimination of peasant proprietors and their gradual conversion into ordinary labourers. The story is by well-known writer Salil Chaudhury. Balraj Sahni plays the farmer with Nirupa Roy as his wife and young Ratan Kumar as their son. Others in the cast are Murad, Nana Palsikar, Misra and Nazir Hussain.

SUNRISE PICTURES (Bombay)

Written by V. S. Khandekar, "Dana Panee" has gone on the sets and Producer-director V. M. Vyas hopes to make it a box-office picture with the popular "Baiju Bawra" team—Meena Kumari and Bharat Bhushan. "Dana Panee" is a family social in which Vyas specializes and will doubtless have a family appeal. The rest of the cast consists of Veera, Wasti, Mirza Musharaff and Chitralekha.

PUNJAB FILM CORPORATION (Bombay)

Producer-director Walli's "Zamane-ki-hawa" had a successful run in Bengal and C. P. C. I. circuits. No wonder distributors are anxious to buy its rights for other territories. "Zamane-ki-Hawa" stars charming Mumtaz Shanti, Suresh, Pran and Majnu and has an original screenplay. Mr. Walli is now busy with the script of "Matajee" starring Mumtaz Shanti.

CHANDRAKALA PICTURES (Bombay)

Producer-director Dhirubhai Desai is working day and night at the Shree Vishnu Studios to complete "Shuk Rambha", a spectacular mythological starring Nirupa Roy, Anjali Devi, Bharat Bhushan and Lalita Pawar. One of the attractions is the fine dancing by Anjali Devi who plays Rambha, the beautiful court dancer at Lord Indra's darbar. Manna Dey has given the music. Meanwhile preparations for "Shiv Kanya", another mythological, are going on. It will be directed by Dhirubhai Desai.

JAI HIND FILM EXCHANGE (Bombay)

This firm controls the rights of Mangal Pictures' "Jeet kisi ki", starring Baburao Pendharkar, Salvi, Jog and others and directed by V. Joglekar.

SWEET PICTURES (Bombay)

Director Jagdish Pant has completed "Mudmast" in record time. It stars Nirupa Roy, Shashikala, Sapru, Mukri, Nazir and Shakila. The next one is called "Nari".

SWATI CINEMAS (Bombay)

Mr. Shantilal Shah, who used to work with Calcutta Film Exchange, has started this new concern. With a sure eye for box-office hits, he has taken the following three pictures for distribution in the Bombay Presidency. They are: "Shamsheer" of Bombay Talkies, "Dard-e-dil" produced and directed by Nitin Bose and "Patita" produced by Amiya Chakrabarty.

NIHAL FILM CORPORATION (Bombay)

Director R. D. Mathur has nearly completed "Aaghosh" starring Nutan, Nasir, Agha, Shakila and Leela Misra. Music is by Roshan.

AMBITIOUS PICTURES (Bombay)

Every ambitious producer is nowadays keen on making English versions of Hindi pictures and Producer-director Kedar Sharma refuses to lag behind. "Gunah", his new social, will therefore be made both in English and Hindi. Starring lively Geeta Bali, Kedar has a good chance of showing Indian histrionic talent at its best to English-speaking audiences.

MOHLA FILMS (Bombay)

Produced by J. G. Mohla and directed by Rajinder Sharma, "Ehsan" is reported to have become a highly emotional picture. It stars Munnawar Sultana, Prithviraj, Shammi Kapoor, K. N. Singh, Roopmala, Gulab etc. Their next is "Senapati" starring Munnawar Sultana and Prithviraj and directed by Kedar Sharma. The musical score is by Madan Mohan. Yet another in the script stage is "Samrat Harsh", a historical, starring Prithviraj and also being directed by him.

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